THE LITERARY WORKSHOP

HELPS FOR THE WRITER

JOSEPHINE TURCK BAKER

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BY

JOSEPHINE TURCK BAKER

AUTHOR OF

Correct English: A Complete Grammar, Correct English in the Home, Correct English in the School, The Correct Word: How to Use It, Ten Thousand Words: How to Pronounce Them, Your Everyday Vocabulary: How to Enlarge It, The Correct Preposition: How to Use It, Correct Business Letter Writing and Business English, Art of Conversation, Correct Social Letter Writing, Correct English Drill Book, Etc., and Editor of the Magazine CORRECT ENGLISH: HOW TO USE IT

PUBLISHED BY

CORRECT ENGLISH PUBLISHING COMPANY

EVANSTON, ILLINOIS

1925 Edition

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The Literary Workshop
Helps for the Writer

Style has been defined as just the skillful adaptation of expression to thought. It is not separable from the thought itself, but is the manner in which the thought is conveyed. With this definition in mind, it becomes easy to understand that the style in which a thought is expressed should accord with the demands of that thought. A beautiful thought would thus require beauty in style of expression; a powerful and direct appeal, strength and directness of expression; an enumeration of particulars, plainness even to bareness of statement. In brief, the criterion of examination, whereby the demands of style are measured, is furnished by the subject-matter itself.

As style is the manner in which the thought is expressed, and as no two persons think and express their thoughts exactly alike, it follows that a writer's style is individual just as is his personality.

How to acquire an effective style of expression is the aim of every earnest literary aspirant; and while a perfect adaptability of style to thought is something that cannot, of itself, be communicated one to another, nor acquired by direct means, it is the result of an understanding of special and well-defined laws. Style—a

desirable style—being the skillful adaptation of expression to thought—the writer who would acquire it must master the technique of his art. He must understand what constitutes clearness of expression, precision, force, euphony, beauty. An understanding of the laws that govern these essentials will assist the writer to attain a style of diction that will readily lend itself to the skillful expressions of this thought.

Herbert Spencer, in his essay on "The Philosophy of Style," tells us that a good style lies in the economizing of the reader's attention; that is, in presenting ideas so that they may be apprehended with the least possible mental effort. He says:

"Regarding language as an apparatus of symbols for the conveyance of thought, we may say that, as in a mechanical apparatus, the more simple and the better arranged its parts, the greater will be the effect produced. In either case, whatever force is absorbed by the machine is deducted from the result. A reader or lecturer has at each moment but a limited amount of mental power available. To recognize and interpret the symbols presented to him, requires part of this power; to arrange and continue the images suggested, requires a further part; and only that part which remains can be used for realizing the thought conveyed. Hence, the more time and attention it takes to receive and understand each sentence, the less time and attention can be given to the contained idea; and the less vividly will that idea be conceived."

From the foregoing it can be readily seen that economy of style can be largely effected through clearness and precision of expression; so that the reader can grasp, without great effort, the thought to be conveyed.

Hudson Maxim, in descanting on Herbert Spencer's theory, says as follows:

"According to Herbert Spencer, language, considered as an apparatus for conveying thought, like any other apparatus, is most nearly perfect when it is of the simplest construction and does its work with the least expenditure of energy. He claims that 'the chief, if not the sole thing to be done (in composition) is to reduce the friction and *inertia* (of the language apparatus) to the smallest possible amount.'

"If the expression of thought were the sole purpose of language, if the energy consumed in the expression and in the apprehension of the thought represented equivalent loss by speaker and hearer, if the expenditure of a greater amount of energy by the hearer in the apprehension of a given thought were always at the expense of vividness of apprehension, then Spencer's dictum of economy would be true. But, in addition to serving as a vehicle of thought, language utilizes oral sounds to give pleasurable exercise to the emotive faculties *and to stimulate and increase the powers of perception, by endowing the hearer with greater energy for his use.*

"Spencer's dictum, although exactly true as far as it goes, falls short of stating the whole truth. It is true in a restricted sense—true in

certain applications, and not true in others. Frequently that language is best which consumes the *largest* amount of energy in the expression of a given thought. It would be better, therefore, to say that that language is best which utilizes the powers of utterance to the best advantage.

"Spencer founded his 'Philosophy of Style' upon the principle of conservation of energy as applied in physics and mechanics; and his pronouncement has been generally accepted by literary men the world over as a truism broadly applicable to language, instead of what it is—a truism applicable to language in a restricted sense.

"Besides being a vehicle of thought, an apparatus for conveying ideas, language is also an instrument for the conversion of energy into pleasurable emotions, which serve to energize perception; so that in the expression of thought the faculties of both speaker and hearer are exercised to the highest degree consistent with the production of the emotive states desired. Hence, although language should utilize energy with economy, still that language apparatus is best which, while consuming energy with economy for a given purpose, converts the most energy into useful work—effective expression. One may travel by horse and wagon with far less expenditure of energy than by automobile, but the pleasure may be immeasurably less and the distance covered also far less.

"The following statement is quite contrary to that of Spencer, but it is equally true: Consid-

ered as a vehicle of thought, that language is best which utilizes, with the greatest economy, the maximum of energy of both hearer and speaker in the production of pleasurable emotions as concomitants of the thought conveyed."

Euphony, Economy of Attention, Force, Beauty, Clearness and Precision, are all subject to rules, the observance of which has much to do with securing an effective and desirable style of expression.

Force, Euphony and Beauty are largely dependable upon the following special rules; Clearness and Precision, on the special rules under their respective heads.

Rule I

Avoid Alliteration of Sound Except for Poetic or Rhetorical Effect

The frequent alliteration of sound attracts the attention of the reader from the thought to be conveyed to the manner in which it is expressed. This temporary holding of the attention is permissible only when it is desired to create a poetic or rhetorical effect, for the reason that the laws governing both Euphony and Economy of Attention are broken.

As an illustration of the foregoing, the wording, "These *constructions* are *criticised* by some *critics*," is objectionable because of the undue alliteration of the sound of *r* in connection with that of *k* (hard c). A revision of the sentence to read, "These expressions are censured by some critics,' improves the original. A second

revision, in which the repetition of the asperate *s* in *censured* and in *some* is avoided, still further improves the wording, thus: "These expressions are occasionally censured by some critics," or again, "Some critics object to expressions of this kind" If, however, *construction* is not interchangeable in meaning with *expression,* then euphony should be sacrificed to precision, the word that will best express the meaning being employed.

Alliteration is occasionally used by writers of prose, to heighten the effect of the picture created or to make more significant the meaning to be conveyed: Thus:

The sky was cloudless; the sun shone out bright and warm; the songs of birds, and hum of myriads of summer insects filled the air; and the cottage garden, crowded with every rich and beautiful tint, sparkled in the heavy, dew-like beds of glittering jewels.—*Dickens.*

In poetry the adaptation of sound to meaning is common, it being the special privilege of the poet to express sense through the medium of sound. Thus: the alliteration of the sound of *r* is effective in the following:

"To-night the winds begin to *rise*
And *roar* from yonder dropping day;
The last *red* leaf is whirled away,
The *rooks* are blown about the sky."

Shakespeare uses the privilege of the poet in the following:

"When in the *session of sweet silent* thought,
I *summon* up remembrance of *things past,*
I *sigh* the lack of many a thing I *sought*

And with old *woes* new wail my dear *time's waste.*"

And Thomson:

"Behold the merry minstrels of the morn
The *swarming songsters* of the *carless* grove,
Ten thousand *throats!* that from the flowering thorn
Hym their good God and carol *sweet* of love."

Rule II

Avoid Repetition of Words Except for Poetic or Rhetorical Effect

"I *find* it difficult to *find* time for study."

Repetition of this kind is always objectionable. Write:

"It is with difficulty that I find time for study;" or, "I can find but little time for study;" or, "I have (or experience) difficulty in finding time for study."

In the following extracts, the author has intentionally repeated words in order to intensify their meaning:

The far-vaulted heavens, so bountiful of light, were an illimitable weightless curtain of pale-blue *velvet;* the rolling clouds were of white *velvet;* the grass, the stems of bending wild flowers, the drooping sprays of woodland foliage, were gray and brown *velvet;* the wings and breasts of birds, flitting hither and thither, were of gold and scarlet *velvet;* the butterflies were stemless, floating *velvet* blossoms.

—*James Lane Allen.*

God has made this world very fair. He fashioned it in *beauty* where there was no eye to

behold it but its own. All along the wild forest, he has caused the forms of *beauty*. Every hill and dale and tree and landscape is a picture of *beauty*. Every cloud and mist-wreath and vapor-veil is a shadowy reflection of *beauty*. Every spring and rivulet, every river and lake and ocean is a glassy mirror of *beauty*. Every diamond and rock and pebbly beach is a mine of *beauty*. All along the aisles of earth, all over the arches of heaven, all through the expanse of universe, are scattered in rich and infinite profusion, the life germs of *beauty*. All natural motion is *beauty* in action. From the mote that plays its little frolic in the sunbeam, to the world that blazes along the sapphire spaces of the firmament, are visible the ever varying features of the enrapturing spirit of *beauty*.

—*Ibid.*

The conjunction *and* is sometimes repeated for rhetorical effect,—to connect more closely the successive clauses and sentences:

Once upon a time, reader, a long, long while ago, I knew a schoolmaster, *and* that schoolmaster had a wife; *and* she was young, and fair, and learned; like that princess-pupil of old Ascham, fair and learned as Sidney's sister, Pembroke's mother. *And* her voice was ever soft, gentle, and low, reader, an excellent thing in woman. *And* her fingers were quick at needlework, *and* nimble in all a housewife's cunning. *And* she could draw sweet music from the ivory board; sweeter, stranger music from the chill life of her schoolmaster husband. *And* she was slow of heart to understand mischief,

but her feet ran swift to do good. *And* she was simple with the simplicity of girlhood, *and* wise with the wisdom that only cometh of the Lord—cometh only of the Kingdom. *And* her sweet young life was a morning hymn, sung by a child-voice to rich organ-music. Time shall throw his dart at death, ere death hath slain such another. For she died, reader, a long, long while ago. *And* I stood once by her grave—her green, green grave—not far from dear Dunedin. Died, reader, for all she was so fair, *and* learned, *and* simple, *and* good. *And* I am told, it made a great difference to that schoolmaster. —*Day Dreams of a Schoolmaster.*

Rule III

Avoid Using the Same Words in Different Senses

It is sometimes necessary to repeat a word used in the same sense as that of the word repeated; namely, where a synonym cannot be found or where its use would make the author's style appear forced or pedantic. For example, in the sentence, "He hath done the same things, year after year, that he has always *performed*," the repetition of *done* would be far more desirable that the substitution of *performed*, the use of the latter producing a stilted effect that is most objectionable.

While it is preferable to repeat words in cases like the one cited, on the other hand, it is always incorrect to use the same word in a different sense, within a short space. Thus, repetitions like the following should always be avoided:

"The *expression* on her face as she sat down at the piano was a mixture of pain and surprise. Never before had she played with so much *expression.*"

In the first use, *expression* denotes the visible or outward aspect of the face; in the second, the style or manner in which the musical selection is played.

"I shall work hard during vacation, to learn these *lessons,* for my failure to pass the last examination has taught me a good *lesson.*"

In the first instance, *lessons* is used in the sense of exercises to be learned; in the second, of knowledge gained by experience.

The repetition can be avoided by reconstructing the second clause to read, "my failure, etc., has taught me the necessity for hard study."

"I shall *work* hard, for I enjoy the *work* very much."

The first word,—a verb, is used to express arduous study; the second,—a noun, denotes that upon which the effort is expended. And, while the relation in thought between the two words is close, the difference is sufficient to demand a change in the wording. The first *work* can be changed to *study.*

Rule IV

Construct Your Sentences So That They Shall Be Neither Short and Abrupt nor Long and Involved

A sentence expresses a complete thought and is followed by a period.

A series of short sentences that end abruptly

when continuity of expression is demanded by the thought is always to be avoided. Likewise, long and involved sentences, when the thought expressed can be discerned only with difficulty, are equally objectionable.

Short sentences are not in themselves censurable. It is only where the context requires continuity of expression by the aid of connectives or other helps, that a series of short sentences is objectionable. So with long sentences, the meaning is often best expressed by a series of clauses, which are permissible and even desirable so long as the meaning does not become involved and correspondingly obscure. Continuity of thought; gracefulness in style; clearness, force, and euphony in expression,—these will largely determine the length of the sentence. For example, in the following excerpt, the sentences are necessarily short, the words of which each sentence is composed fully completing the thought to be expressed, and thus requiring to be set off by a period. In the paragraph that follows, grammatical coherence demands a series of connected clauses, set off by either commas or semicolons:

(Short sentences.)

As Ernst Haeckel says, "Nothing is constant but change," and nothing in human affairs remains at a standstill. Everything is changing either for the better or for the worse, either improving or degenerating. In literature and the fine arts, along with the formative processes have been going on others powerfully degenerative.—*Hudson Maxim* in THE SCIENCE OF POETRY.

(A long sentence.)

There is no English word, and I know of no word in any language, to cover that property of speech which renders it more than usually powerful, sonorous, impressive, or sublime, a property not dependent for its power on trope, the basic principle of poetry; a property which, though including rhythm, may be entirely independent of it; something, therefore, independent of both poetry and verse, yet constituting one of the most important elements in effective expression at our command, which, when coupled with poetic figures in verse, adds greatly to the strength and vigor of language. Such a word, etc.—*Ibid.*

Wisdomless egotists, ambitious of place and of favor, have polluted with sophistry all the fountains of human judgment on the subject of poetry, painting, and literature. The religious bigot of the Middle Ages, in order to protect his dungeon of ignorant superstition from the torch of reason and the lamp of science, pronounced blind faith the most eminent of virtues; made heresy the most hated word in the world, inquiry the most heinous felony. Similarly the sophists with respect to poetry seek to inhibit reason and to thwart investigation by claiming that poetry transcends understanding; that it is a thing of of God; that it would be a sacrilege to place it upon the dissecting table as a subject for scientific investigation.—*Ibid.*

In the following excerpts, short and long sentences are so intermingled as to give the proper variation in sentence structure.

Excerpts from THE CHOIR INVISIBLE by *James Lane Allen*:

Poor old school house, long since become scattered ashes! Poor little backwoods academicians, driven in about sunrise, driven out toward dusk! Poor little tired backs with nothing to lean against! Poor little droop-headed figures, so sleepy in the long summer days, so afraid to go asleep! Long, long since, little children of the past, your backs have become straight enough, measured on the same cool bed; sooner or later your feet, wherever wandering, have found their resting-places in the soft earth; and all your drooping heads have gone to sleep on the same dreamless pillow and there are sleeping. And the young schoolmaster, who seemed exempt from frailty while he guarded like a sentinel that lone outpost of the alphabet. He too has long since joined the choir invisible of the immortal dead. But there is something left of him, though more than a century has passed away: something that has wandered far down the course of time to us like the faint fragrance of a young tree long since fallen dead in its wintered forest—like a dim radiance, yet traveling onward into space from an orb turned black and cold—like an old melody, surviving on and on in the air without any instrument, without any strings.

It was the day when the beauty of the earth makes itself felt like ravishing music that has no sound. The air, warm and full of summer fragrance, was of that ethereal untinged clearness which spreads over all things the softness of velvet. The far-vaulted heavens, so bountiful of

light, were an illimitable weightless curtain of pale-blue velvet; the rolling clouds were of white velvet; the grass, the stems of bending wild flowers, the drooping sprays of woodland foliage, were so many forms of emerald velvet; the gnarled trunks of the trees were gray and brown velvet; the wings and breasts of the birds, flitting hither and thither, were of gold and scarlet velvet; the butterflies were stemless, floating velvet blossoms.

* * * * * * *

Knowing this, and knowing also the man he had become, she would liken him to one of those rare unions of delicacy and hardihood which in the world of wild flowers, Nature refuses to bring forth except from the cranny of a cold rock. Its home is the battlefield of black roaring tempests; the red lightnings play among its roots; all night seamless snowdrifts are woven around its heart; no bee ever rises to it from the valley below where the green spring is kneeling; no morning bird ever soars past it with observant song; but in due time, with unswerving obedience to a law beautifying from within, sends forth its perfect leaves and strains its steadfast face towards the sun.—*James Lane Allen.*

In the following excerpts, the long sentence predominates, taxing somewhat the reader's attention notwithstanding the beauty and dignity of the expression. The introduction of a few short sentences would have improved the literary style.

Excerpts from ARRIVAL AND FIRST DAYS IN VENICE by *William Dean Howells*:

Behind these lamps rose the shadowy masses of church and palace; the moon stood bright and full in the heavens; the gondola drifted away to the northward; the islands of the lagoons seemed to rise and sink with the light palpitations of the waves, like pictures on the undulating fields of banners; the stark rigging of the ship showed black against the sky; the Lido sank from sight upon the east, as if the shore had composed itself to sleep by the side of its beloved sea to the music of the surge that gently beat its sands; the leafless boughs of the trees above me stirred themselves together, and out of one of those trembling towers in the lagoons one rich, full sob burst from the heart of a bell, too deeply stricken with the glory of the scene, and suffused the languid night with the murmur of luxurious, ineffable sadness.—*William Dean Howells.*

In connection with the foregoing instructions, note that a sentence must not necessarily be short. The following sentences are long, but they accord with the rules that govern grammatical coherence.

First of all, I tell you earnestly and authoritatively, you must get into the habit of looking intensely at Words and assuring yourself of their meaning syllable by syllable, nay, letter by letter—for you might read all the books in the British Museum (if you could live long enough) and remain an utterly illiterate, uneducated person. But if you read ten pages of a

good book letter by letter—that is to say, with real accuracy—you are forevermore an Educated person. The entire difference between educated and non-educated, as regards the merely intellectual part of it, consists in this accurary. A well-educated gentleman may not know many languages,—may not be able to speak in any but his own—may have read very few books; but whatever language he knows he knows precisely; whatever word he pronounces he pronounces rightly. Above all, he is learned in the "peerage" of words—knows the words of true descent and ancient blood from words of modern canaille—remembers all their ancestry, their intermarriages, distant relationships, and the extent to which they were admitted, and offices they held among the national *noblesse* of words at any time or in any country.—*Ruskin's Advice for Profitable Reading from* SESAME AND LILIES.

The following illustrates sentences of moderate length:

What people call "mere words" are in truth the monuments of the finest intellectual battles, triumphal arches of the grandest victories, won by the intellect of man. When man had found names for *body* and *soul,* for *father* and *mother,* then, and not till then, did the first act of history begin. Not till there were names for *right* and *wrong,* for *God* and *man,* could there be anything worthy of the name of human society. Every new word was a discovery; and these early discoveries, if but properly understood, are more important to us than the greatest con-

quests of the kings of Egypt and Babylon. Not one of our greatest explorers has unearthed with his spade or pickaxe more splendid palaces and temples, whether in Egypt or Babylon, than the etymologist. Every word is the palace of the human thought; and in scientific etymology we possess the charm with which to call these ancient thoughts back to life. Languages mean speakers of language; and families of speech presuppose real families, or classes, or powerful confederacies, which have struggled for their existence and held their ground against all enemies.—MERE WORDS, *Professor Frederick Max Müller.*

RULE V

Do Not Parallel Elements That Are Unlike in Grammatical Form

The paralleling of elements logically dissimilar is always objectionable and greatly detracts from the author's style. As far as is consistent, elements bearing the same logical relation to another part of the sentence should be alike in form. For example, in the sentence, "I dislike both to lend and to borrow," the elements *to lend* and *to borrow* are alike in form as well as in construction, each being an infinitive. In the sentence, "I do not object *to lend* money occasionally, but dislike *borrowing*," the elements *to lend* and *borrowing* are dissimilar in form; for while *to lend* and *borrowing* syntactically are not unlike, each being a verbal noun,—noun and verb at the same time,—and used as an object, as indicated, they differ in grammatical form; *to lend* being an infinitive and *borrowing*, a gerund. By substituting the infini-

tive *to borrow* for the gerund *borrowing* the rhetorical effect is greatly improved.

Further examples of constructions that are greatly improved by making the parallel elements alike in form are seen in the following:

Original

The *dramatizing* of novels and the *presentation* of the plays on the stage result in making popular many an obscure, though meritorious work.

Revised

The *dramatizing* of novels and the *presenting* of the plays on the stage result in making popular many an obscure, though meritorious work.

Or

Dramatizing novels and *presenting* the plays, etc.

Or

The *dramatization* of novels and the *presentation* of the plays, etc.

The last form would be regarded as undesirable by those critics who insist upon the use of a verbal noun whenever action is expressed.

Original

They have made arrangements for *distributing* the tickets and for the *collection* of the money.

Revised

They have made arrangements for *distributing* the tickets and for *collecting* the money.

Original

He has given his attention lately to the *supervising* of the improvements in his office and to the *reorganization* of his entire force.

Revised

He has given his attention lately to the *supervising* of the improvements in his office and to the *reorganizing* of his entire force.

Original

The proposed action for the *retirement* of the present officers and to *reinstate* the new met with the approval of all.

Revised

The proposed action *to retire* the present officers and *to reinstate* the new met with the approval of all.

Rule VI
Avoid Joining Loosely Related Clauses With Close Connectives

Two or more clauses that are not logically connected should not be joined by close connectives to form a sentence.

A sentence is a combination of words expressing complete sense; in consequence, clauses that are not logically connected in thought should not form a part of the sentence. When it is desired to embody a series of clauses in one sentence, the wording must be such as to show the connection in thought. In brief, a sentence must represent a unit of expression, and thus conform to the law that governs unity.

1. Sometimes the connection may be made by adding an explanatory word, phrase, or clause, as in the following:

Original

So long as he was busy at work, he did not miss the companionship of his family; *but* no one who is away from home and without occupation can escape, at times, a feeling of homesickness.

Revised

So long as he was busy at work, he did not miss the companionship of his family; *but,* like anyone else in a similar position, as soon as he found himself without employment, he became homesick.

In the revised construction the thought is connected.

2. Sometimes the error may be avoided by omitting the connectives and forming a new sentence.

Original

While in New York, I visited many notable places; but I liked best of all to frequent Central Park, and evidently my interest was shared by countless others, who daily visited this beautiful place; for here, especially on Sunday afternoons, could be seen crowds of people,—old and young, sad and gay, sick and well, weak and strong,—all walking slowly or rapidly, according to their bent, along the tree-lined paths of this garden of Eden, attracted thither by its natural beauty, its cool, inviting shade, its restful nooks, or by the promptings of that gregarious instinct, possessed alike by the buffalo on the plains, which inclines each, in a greater or less degree, to herd with his kind.

Revised

While in New York, I visited many notable

places; but I liked best of all to frequent Central Park. Evidently, my interest was shared by countless others, who daily visited this beautiful place. Here, especially on Sunday afternoons, could be seen crowds of people,—old and young, sad and gay, sick and well, weak and strong,—all walking slowly or rapidly, according to their bent, along the tree-lined paths of this garden of Eden, attracted thither by its natural beauty, its cool, inviting shade, its restful nooks, or by the promptings of that gregarious instinct, possessed alike by the buffalo on the plains, which inclines each, in a greater or less degree, to herd with its kind.

In the original illustration, the clauses connected by *and* and *for* are not sufficiently related in thought to admit of their use.

Original

I shall soon sail for Europe, but before going, I shall call on my friend Mrs. Brown, and I hope that she has not yet left the city for her summer home at Dobbs Ferry.

Revised

I shall soon sail for Europe, but before going, I shall call on my friend Mrs. Brown. I hope that she has not yet left the city for her summer home at Dobbs Ferry.

Applications of the same principle.

Sometimes the conjunction *and* or *but* is required to express the connection in thought.

Original

The law on this point is strictly defined; like any other law, if not obeyed, it fails of its purpose.

Revised

The law on this point is strictly defined; but, like any other law, if not obeyed, it fails of its purpose.

In the foregoing construction, *but* is required to show that the second clause is adversative.

Sometimes the rhetorical effect of the sentence is marred by the use of several subordinate clauses introduced by *who, which, what* or *that.*

Original

I reached the city at noon, and was met at the train by my entire family, *who* were all delighted to see me, and *who* immediately began to ask innumerable questions, *which* I could not begin to answer.

Revised

I reached the city at noon, and was met at the train by my entire family. They were all delighted to see me and immediately began to ask innumerable questions, which I could not begin to answer.

Rule VII

Avoid Joining Closely Related Clauses With Loose Connectives

Clauses that are closely related in thought should not be joined by loose conjunctives, such as *so, then, also hence,* or *consequently.* Thus: in the sentence, "He was not at home, *so* I was unable to see him," the connection in thought is so close as to require the conjunction *and;* as, "He was not at home, *and so* I was unable to see him."

Then and *also,* like *so,* are frequently misused in this way. Thus: in the sentence, "He knocked at the door several times, *then* went away;" "I gave money, *also* such other assistance as she needed," *and* is required. In the revised form, "He knocked at the door several times, *and then* went away;" "I gave her money, *and also* such other assistance as she needed," *and* properly connects the co-ordinate and closely related elements, while *then* and *also* modify their respective verbs adverbially. When the parts of a sentence are not closely related, it is then permissible to use *so, then, hence* and *consequently,* without the conjunction *and.* In this case a semicolon (sometimes a period) must separate the parts; as, for example, in the following:

"He spent the intervening days in reading, swimming, and fishing; *so* the time did not seem very long after all."

"The stars came out one by one; *then* the moon rose."

"I learned for the first time how hard he had worked to earn the money to go through college; *also* how he had saved enough out of his earnings to support his sick mother at home."

"He toiled from early morning until night without ceasing; *consequently,* after a few years, he found his strength had failed him completely and that he could no longer work as formerly."

Even when the parts of a sentence are so remotely connected as to admit of the semicolon, the frequent use of *so* greatly mars the rhetorical effect, for the reason that *so* is a comparatively weak particle. As a rule, it is better to

introduce a subordinate element so worded as to make the use of *so* or *and* unnecessary; as, for example, in the following:

Original

"He had gathered all the information that the natives could give him, *and so* was able to talk intelligently on the subject."

Revised

"Having gathered all the information that the natives could give him, he was able to talk intelligently on the subject."

By subordinating the first clause, it becomes possible to omit *and so,* thus improving the rhetorical effect.

Consequently, then, and *also,* do not weaken the expression as does the employment of *so. Hence* is used more frequently when elucidating facts.

Rule VIII

Do Not Connect Elements That Are Unlike in Their Grammatical Construction

Elements that have the same logical relation to another part of the sentence, should as far as possible, be alike in construction. For example, in the sentence, "He was short, stout, and talked loudly," *talked,*—a verb—is connected with the adjectives, *short* and *stout.* In other words, a conjunction is made to connect a verb (*talked*) with two adjectives (*short* and *stout*). In the revised sentence, "He was short and stout, and talked loudly," the first *and* connects the two adjectives; the second *and* connects the verbs *was* and *talked."*

Original

She was young, pretty, and had charming manners.

Revised

She was young and pretty and had charming manners.

The same rule applies as in the foregoing.

Original

I went to several stores: To Mandels, Marshall Field's, and to Rothschild's.

Revised

I went to several stores: To Mandel's, to Marshall Field's, and to Rothschild's.

Or

I went to several stores: To Mandel's, Marshall Field's, and Rothschild's.

The omission of *to* in the first sentence, makes *Marshall Field* an appositional noun, instead of an object of the preposition *to*. In the last sentence, the omission of *to* before the last two nouns makes it possible to supply the preposition before each in the analysis.

Original

He was tall, handsome, and had a commanding figure.

Revised

He was tall and handsome and had a commanding figure.

Or

He was tall, handsome, and commanding in figure.

In the original, the conjunction *and* is made to connect dissimilar elements.

Original

She was short in stature, stocky in build, and when attired in a plaid-colored dress, which she frequently wore, appeared much shorter than she really was.

Revised

She was short in stature and stocky in build, and when attired in a plaid-colored gown, which she, etc.

Note that in the original construction, the conjunction *and* connects adjectives (*short* and *stocky*) with a verb (*appeared*).

Rule IX

Avoid a Shift of Subject When the Action or the Condition Expressed by the Verb Should Refer to the Same Person

A shift of subject, as, for example, from the third to the second person, is always objectionable when the verb should refer to the same person. To illustrate: in the sentence, "I like interesting people,—people who talk well and when conversing with them you feel at your best," the shift from the third person (*people*) to the second person (*you*) greatly mars the rhetorical effect of the wording. The sentence should read: "I like interesting people,—people who talk well, and who in conversation make you feel at your best (or make one feel at one's best)."

Further illustrations:

Original

You may do one of two things: You may

go to the matinee this afternoon, or I will take you to the theatre this evening.

Revised

You may do one of two things. You may go to the matinee this afternoon, or to the theatre this evening with me.

The shift from the second person (person spoken to) to the first person (the speaker) is objectionable. Besides, the speaker refers to two acts to be done by the person spoken to, but names only one, for the second act named is to be performed by the speaker.

Original

It was evening, and she was sitting, as was her custom, in her favorite nook,—the cushioned corner of the long, low window seat, watching the shadows of twilight gather, when the sound of approaching footsteps caused her to glance up, and Malcolm suddenly appeared in the doorway; his tall, broad figure almost filling the entrance.

Revised

It was evening, and she was sitting, as was her custom, in her favorite nook,—the cushioned corner of the long, low window seat, watching the shadows of twilight gather; glancing up at the sound of approaching footsteps, she saw Malcolm suddenly appear in the doorway, his tall, broad figure almost filling the entrance.

Original

I wonder whether people will ever thoroughly realize that happiness is not to be sought for as an ultimate end, but that you should let it come into your life as a child creeps into its parent's

heart, unbidden, but not the less unwelcomed nor uncherished.

Revised

I wonder whether people will ever fully realize that happiness is not to be sought after as an ultimate end, but that it should come into one's life as a child creeps into its parent's heart, unbidden, but not the less unwelcomed nor uncherished.

Original

This is the time of the year when I like to take long walks in the woods, where you can hear the birds sing their matin and their mating songs.

Revised

This is the time of the year when I like to take long walks in the woods and hear the birds sing their matin and their mating songs.

Rule X

Avoid in Prose, Words and Expressions Appropriate Only For Poetic Uses.

One should not use in prose, words and expressions that are properly restricted to poetic uses. For example, such words as *clime* for *climate; e'er* for *ever; ere* for *before,* are decidedly out of place in prose. Any noticeable striving for effect is in bad taste, and effort of this kind is easily detected.

In the following constructions marked "original," the italicized words are properly used only in poetry:

Original

Now I must close, but *ere* doing so, I must remind you of your promise to write.

Revised

Now I must close, but *before* doing so, I, etc.

Original

I hope that I shall have the pleasure of seeing you once again *ere* you go abroad.

Revised

I hope, etc., *before* you go abroad.

Original

I don't know whether we shall *e'er* meet again, but if we do not, remember that I shall *ne'er* forget you.

Revised

I don't know whether we shall *ever* meet again, but if we do not, remember that I shall *never* forget you.

Original

Ofttimes (or *oftentimes*) she would go to the little log cabin where the old auntie lived.

Revised

She would *often* go to the little log cabin where the old auntie lived.

Original

It was a rarely beautiful *morn*. In the East, the sun was slowly rising in all its splendor.

Revised

It was a rarely beautiful *morning*. In the east, the sun was slowly rising in all its splendor.

Original

'Twas seemingly only yesterday that he went from us.

Revised

It was seemingly only yesterday that he went from us.

Original

'Tis only men of genius who attain to such great heights.

Revised

It is only men of genius who attain to such great heights.

Original

'Mid (*amid* or *'midst*) all the noise and confusion, it was with difficulty that she could hear the sound of her own voice calling loudly for a light.

Revised

Amidst all the noise and confusion, it was with difficulty she could hear the sound of her own voice calling loudly for a light.

Original

They sat for hours on a bench *'neath* the shady elm-tree.

Revised

They sat for hours on a bench *beneath* the shady elm-tree.

Rule XI

Avoid Trite and Indefinite Expressions

Avoid combinations of words that are trite and that do not definitely express the meaning. For example, the phrase "Along this line" or "Along these lines" is objectionable, for the reason that it is hackneyed and also lacks in specificness. Instead of saying, "It is my ambi-

tion to become a writer, and I expect to devote my spare time *along this line,*" one should say, "It is my ambition to become a writer, and I expect to devote my spare time to the study necessary for the profession"; or "to the study of such subjects as will fit me for the profession." Some expressions are merely trite; these should be avoided as marring greatly the rhetorical effect. The following phrases and quotations are censured by critics as hackneyed, and, hence, as out of place in a literary production:

Trite Expressions

He is all in all to her.

A poor speciman of humanity.

Those present had an enjoyable time.

Greatly in evidence.

Last but not least.

Everything went along smoothly.

An imposing spectacle.

She made a pretty picture.

The house stood nestled among the trees.

The valley lay nestled among the trees.

All nature seemed clad in holiday attire.

This meets a long-felt want.

As luck would have it.

She waited in breathless suspense.

Reduce order out of chaos.

She was imbued with the enthusiasm of the occasion.

Spurred on by the hope of victory.

Keep in touch with those with whom we come in contact.

Newspaper Mannerisms

Enthused.

Sundayed.
Trip the light fantastic.
Cupid has been busy.
Method in his madness.
Monarch of all he surveys.
Sadder but wiser man.
She favored them with several selections.
The music discoursed sweet strains.
He did justice to the occasion.
Social function.
The fair maiden.
The proud possessor of a boy.
Keep abreast of the times.
He was the recipient of many congratulations.
Counterfeit presentment.
White-robed innocence.
Bold as a lion.
Quick as lightning.
It seems an age.
The shades of night.
He was born under a lucky star.
Many-tongued rumor.
Loud as the roar of Niagara.
His untiring efforts to please were finally rewarded.
There is method in his madness.
Variety is the spice of life.
The best made plans of mice and men, etc.
All work and no play makes Jack a dull boy.
Make hay while the sun shines.
All is not gold that glitters.
When ignorance is bliss 'tis folly to be wise.
Music hath charms, etc.

Rule XII

Avoid Tautology, Pleonasm and Verbosity

Redundance (or *redundancy*) and *superfluity* are general terms, and apply to the use of words unnecessary to the expression of the idea. They cover in a broad sense the meaning conveyed by the terms, *tautology, pleonasm,* and *verbosity;* and, while these latter words are frequently interchangeably used with one another and also with the words *redundance* (or *redundancy*) and *superfluity,* in a specific sense, *tautology* is nicely applied to the repetition of an idea; *pleonasm* to the use of words not demanded by the structure of the sentence; and *verbosity* to excessive wordiness or prolixity of expression; tedious because of the multiplicity of words.

Tautology

The following sentences illustrate the use of tautology:

Original

"They *simultaneously* made their appearance *at the same time.*"

Revised

"They *simultaneously* made their appearance," or "They made their appearance *at the same time.*"

Original

"He *indorsed* the check on the back."

Revised

"He *indorsed* his name on the check," or "He wrote his name *on the back* of the check."

Original

"He awoke at *twelve o'clock* at *midnight* while the clock was striking the hour."

Revised

"He awoke at *midnight,* while," etc., or "He awoke at *twelve o'clock* at night, while," etc.

Original

"This is the *very identical* story that he told me."

Revised

"This is the *identical* story that he told me."

Original

"This is *equally as* pretty as that."

Revised

"This is *equally* pretty as that," or "This is *as* pretty as that."

Pleonasm

The following sentences are illustrative of pleonasm:

Original

"They went *through with* the ceremony without any further interruptions."

Revised

"They went *through* the ceremony without further interruptions."

Original

"*There were* at least fifty boats put out to sea."

Revised

"At least fifty boats put out to sea."

Note—*There* is seemingly pleonastically used in such sentences as, "*There* are many reasons why you should go;" but this use must not be censured, for the reason that it conforms to the

idiomatic employment of the language, which requires, in cases of this kind, an introductory element in the grammatical position of the true subject, the subject then following the verb.

Original

"This has no relation *as* to anything that I said yesterday."

Revised

"This has no relation *to* anything that I said yesterday."

Verbosity

The following sentences are illustrative of *verbosity:*

Original

"He *made the statement of the fact* that he was obliged to go East for a few days."

Revised

"He *stated* (or *said*) that he was obliged to go East for a few days."

Note—The wording, "made the statement," would not be verbose when a formal statement has been made; as, "He made a statement to the committee, in which he told them," etc.

Redundancy must not be confused with the natural tendency of the language toward repetition for the sake of emphasis. Frequently, it becomes necessary to present an idea in another form, in order that it may be seen from more than one point of view. It is the tiresome and unnecessary repetition of an idea that is to be guarded against. Thus, in the following paragraph the repetition of the idea enables the reader to secure a larger grasp of the subject presented:

The only way to clear the track of life is to leave no enemy behind, nothing half apprehended, or half done. We Americans pride ourselves on our genius, on the fruitfulness of our inventions, on the speed with which we travel and send our thoughts. We tunnel mountains; cover the States with a network of iron rails; fly streamers on mastheads over all the seas; talk with men miles away; turn out professionals at a fearful rate; seem to accomplish, *do* accomplish, an infinite variety of large results in a strangely short interval of time. But, after all, what we need especially to learn is the gospel of *thoroughness.—Rev. D. Twitchell.*

Note that the idea that nothing should be half done is merely expanded, and not unduly *repeated,* the last statement adding strength to the first.

Again, in the following, while the idea is repeated, the repetition is not excessive, the second and the third sentence fortifying by illustration the first statement:

No man ever sailed over exactly the same route that another sailed over before him. Every man who starts on the ocean of life arches his sails to an untried breeze. Like Coleridge's mariner, "He is the first that ever burst into that lonely sea."—*William Mathews.*

The following illustrates still further a repetition that is not excessive:

Public opinion is the collective judgment of men upon any given event or action. It is the great unwritten law of society, a law which both advertises and enforces itself. It has never been

codified, never been printed in type, never been filed for safe keeping in the archives of the state or nation, yet it is recognized and felt as a judicial force in society. It is the unwritten, common law of humanity, perpetuated by tradition, by memory, by the moral sense of each generation. It holds no court, yet its sitting is constant. Its court-room is the parlor, the study, the office, the street, the public assembly; wherever men and women meet to discuss and converse. It has no official existence, yet it is stronger than all the judges, stronger than your police, stronger than your rulers, stronger than your journals, which are controlled by, while they create and interpret it.—*Rev. W. H. Murray.*

The following illustrates redundancy:

"Oh, yes; Anybody may ask. Anybody may interrogate. Anyone may give their (his) remarks an interrogative turn."

The following tautologous phrases are to be avoided: "Funeral obsequies;" "food and sustenance;" "sorrow and sadness;" "new beginner;" "new and novel;" "weak and feeble."

On the other hand such tautologous phrases as the following have become idiomatic, and so are correct: "End and aim;" "without let or hindrance;" "goods and chattels;" "act and deed;" "ways and means;" "over and done with;" "free and clear;" "safe and sound."

Again, the adverbs *down* and *up* often serve to intensify the meaning, and so are permissible in such wording as, "fall *down,*" "stand *up,*" "polish *up,*" "pay *up,*" and the like.

Rule XIII

Avoid Incongruities in Figurative Language

In figurative language, care must be taken to make the wording consistent throughout. Thus, in the sentence, "He has *built* his hopes on a weak *foundation,*" the wording is consistent; whereas, in the sentence, "He finally sailed into a safe harbor after overcoming all the difficulties that beset his rough and *rocky road,*" the wording is incongruous. In a consistent construction, the analogy is preserved; as, "He finally sailed into a safe harbor after overcoming all the difficulties of his journey," or "He finally sailed into a safe harbor after overcoming all the difficulties that beset his *stormy path.*"

A model in figurative language:

"Around him the landscape swept *like an emerald sea,* over which the small shadows rippled in passing waves, beginning at the rail fence skirting the red clay road and breaking at last upon the darker green of the far-off pines. Here and there a tall pink blossom rose *like a fantastic sail from the deep* and rocked slowly to and fro in the summer wind."

In the following similes and metaphors the figures are sustained throughout:

Similes

"Like madness is the story of this life."

"It is too rash; too unadvised; too sudden;
Too like the lightning, which doth cease to be
Ere one can say, 'It lightens.'"

"Your face, my thane, is as a book where men
May read strange matters."

"His power, like to a fangless lion,
May offer, but not hold."

"If we do now make our atonement well,
Our peace will, like a broken limb united,
Grow stronger for the breaking."

Metaphors

"This rudeness is a sauce to his good wit,
Which gives men stomach to digest his words
With better appetite."

"And why should Cæsar be a tyrant then?
Poor man! I know he would not be a wolf
But that he sees the Romans are but sheep:
He were no lion, were not Romans hinds."

"Lowliness is young Ambition's ladder,
Whereto the climber-upward turns his face;
But when he once attains the upmost round,
He straight unto the ladder turns his back,
Looks in the clouds, scorning the base degrees
By which he did ascend."

"Boy! Lucius! Fast asleep! It is no matter;
Enjoy the honey-heavy dew of slumber.
Thou hast no figures nor no fantasies
Which busy care draws in the brains of men;
Therefore, thou sleep'st so sound."

Note.—A simile expresses in figurative language, a resemblance between two objects or ideas, by the use of *like* or *as;* as "Love is often like the lightning blast that shivers to atoms that which it strikes."

A metaphor expresses resemblance by designating one of the objects or ideas by a name that represents the other; as, "Life is a book which all who pass must read."

Examine the following and note that in the

italicised lines the figures are sustained throughout:

The following excerpts from Ellen Glasgow's *Life and Gabriella* illustrate the use of the simile.

The Park was brilliant with falling leaves, and as they drove beneath a perfect sky beside *a lake which sparkled like sapphire,* Gabriella, lifting her chin above the white furs, said rapturously, "Oh, I am so happy! Life is so beautiful!"

Far below, the river reflected the changeable blue of the sky, while the autumnal pageantry on the horizon was fading slowly, *like a burned-out fire, to the colour of ashes.*

* * * but who could shine while Patty, beside that long, lean man with the gray imperial, smiled with lips that were *like a scarlet flower in her face?*

Tall, raw-boned, strung with jet, Mrs. Crowborough, who had been married for her money, looked as sympathetic as *a moral principle or an organized charity.*

George was an outsider, but this hideous old man, with his curious repelling suggestion of over-ripeness, *as of fruit that is beginning to rot at the core,* was the dominant personality in her mind at the moment.

Already *his inarticulateness was like an encumbering veil between them*—a veil in which she struggled as helplessly as a moth in a net. And only a month ago she had believed that the very immensity of his nature rendered him dumb.

In the swirling whiteness of the distance, the black outline of the city appeared remote and shadowy, while the waning lights, *which shone*

like dim moons at the crossing, revealed the ghostly figures of a few struggling pedestrians.

"It's over now. The best thing that could happen to him has happened," he said, *and the touch of his hand was like the touch of life itself,* consoling, strengthening, restoring.

Though he was as raw as unbaked brick, she was penetrating enough to discern that he was also as genuine; and, so radically had events altered her point of view, that at thirty-seven she found genuine rawness more appealing than superficial refinement.

For the first time, *flowing like a current from the mind of the man beside her,* there came to her an understanding of her own share in the common progress of life—for the first time she felt herself to be not merely a woman who lived in a city, but an integral part of that city, one cell among closely packed millions of cells.

Note.—Sometimes *like* or *as* is unexpressed, as in the following:

It was as if the very essence of his soul floated there, a variable and fluid quantity, forever changing form and colour beneath the shallow ripples of his personality.

A subtle change had come over the spirit of spring since she had left the elm tree and the emerald veil of the grass.

—*Ellen Glasgow.*

Personal Metaphor

Note.—Personal metaphor is personification,—the endowing of inanimate things and abstract ideas with the attributes of life and mind.

It was no longer jubilant, but languourous,

wistful, haunting, as if it eternally pursued, through the fugitive seasons, an immortal and ineffable beauty. The enchanted crystals had been shattered in an instant, and she saw life now, not imprisoned in magical sunshine, but gray, sordid, monotonous, as utterly hopeless as the faces thronging in Broadway. Yet not many months ago she had seen in these same faces the inward hope, the joy in sadness, the gaiety in disappointment, which had brightened the world for her. Then she had been aware of an invisible current flowing from the crowd to herself; but to-day this shining current was broken or turned aside, and she felt detached, adrift, and distrustful in the future. That mental correspondence with the mood of the crowd, with the life of the city, which had come to her first on the brilliant morning in September, and then again when she walked home with O'Hara in the winter's dusk —which had released a new faculty in her soul, and had given her a fresh perception of human responsibilities—this had deserted her so utterly that she could barely remember its miraculous visitation. Then her personal life had seemed to become a part of the life of the street, of the sky, of the mysterious city outlined against the gray background of dusk. To-day she walked alone and without sympathy through the crowd. Her feet dragged, and she felt dully that she had lost her share in both the street and the sky. The very faces of the men and women around her—those lethargic foreign faces which crowded out the finer American type—awoke in her the sensation of hopeless revolt which one feels before the

impending destruction of higher forms by masses of inert and conscienceless matter. She thought gloomily: "I have lost the vision—there is no hope either for me or for America except in the clear vision of the future." And while she spoke there passed over her the vague feeling of loss, of something missing, as if a precious possession had slipped from her grasp.—*Ellen Glasgow.*

Rule XIV

Adapt Your Words to Your Idea and So Express Your Thought As to Be Intelligible to Your Readers

The writer should have a well-defined idea of what he wishes to convey, and should express the idea in language that can be understood by intelligent readers. It has been told of Browning that, when asked the meaning of an obscure passage in one of his poems, he responded: "When I wrote that poem only the Almighty and I knew the meaning to be conveyed, and now there is but one who knows it, for I have forgotten it."

In the following excerpt the words in italics are obscure as to meaning:

"But to Byron it was the passing scene of many a bitter misadventure, a desert of strangers in which society was too often more painful than solitude. For Lamb it offered a somber but placid threescore years of toilsome straitness with boyhood of a charity scholar, and the declining years of a pensioner. For Byron it afforded a seat in the House of Lords, and the restless pre-

lude to a life of notoriety and dissipation, luxury, and splendid, spasmodic effort and startling success,—a meteoric life,—wholly *inclosed in the longer and more conventional career.*"

Some writers, while not unintelligible, so express their thought that a second and even a third reading is required in order to comprehend the full meaning. This lack of lucidity in some cases is so great as to leave the writer open to the accusation of using language to conceal his thoughts. Many critics, especially dramatic and literary, adopt a style of expression that is ponderous and obscure.

In the following extracts the meaning is not immediately intelligible:

"The central theme of Mr. Gwynne's story is the power of supernormal vision given to the eyes of a blind musician by a lamp emitting ultraviolet rays of adjustable wave lengths, invented by a Mephistophelian old scientist of double antecedents and questionable aims. The violinist himself, the Parisian gamin who attends him, and the two sisters whom he blindly thinks are one woman, make a background of human interest for the hinted horrors of scientific disclosure. 'Nightshade,' in that it finally calls in the dead imaginings of the old superstition to 'explain' its eventual dénounement, is a hybrid and transitional type. But it is so genuinely suggestive in the partial realization of its eerie conception, and so successfully reviews an emotion long absent from current fiction, that it would be ungrateful to emphasize its shortcomings at the expense of its attainments."

"The point at issue is that there is not the slightest danger of the new woman's spoiling sport by economic self-obtrusion or by literary self-analysis. She *will only add to the game the delightful fillip of an altered emphasis.*"

Carlyle's style is often obscure, requiring the earnest student to read and re-read in order to understand what it is all about.

(From Carlyle's *Sartor Resartus.*)

The Editor will here admit that, among all the wondrous provinces of Teufelsdröckh's spiritual world, there is none he walks in with such astonishment, hesitation, and even pain, as in the Political. How, with our English love of Ministry and Opposition, and that generous conflict of Parties, mind warming itself against mind in their mutual wrestle for the Public Good, by which wrestle, indeed, is our invaluable Constitution kept warm and alive; how shall we domesticate ourselves in this spectral Necropolis, or rather City both of the Dead and of the Unborn where the Present seems little other than an inconsiderable Film dividing the Past and the Future? In those dim longdrawn expanses, all is so immeasurable; much so disastrous, ghastly; your very radiances and straggling light-beams have a supernatural character. And then with such an indifference, such a prophetic peacefulness (accounting the inevitably coming as already here, to him all one whether it be distant by centuries or only by days), does he sit;—and live, you would say, rather in any other age than is his own! It is our painful duty to announce, or repeat, that looking into this man, we discern

a deep, silent, slow-burning, inextinguishable Radicalism, such as fills us with shuddering Admiration.

Thus, for example, he appears to make little even of the Elective Franchise; at least so we interpret the following: "Satisfy yourselves," he says, "by universal, indubitable experiment, even as ye are now doing or will do, whether FREEDOM, heaven-born and leading heavenward, and so vitally essential for us all, cannot peradventure be mechanically hatched and brought to light in that same Ballot-Box of yours; or at worst, in some other discoverable or devisable Box, Edifice, or Steam-mechanism. It were a mighty convenience; and beyond all feats of manufacture witnessed hitherto." Is Tuefelsdröckh acquainted with the British Constitution, even slightly;—He says, under another figure: "But after all, were the problem, as indeed it now everywhere is, To rebuild your old House from the top downwards (since you must live in it the while), what better, what other, than the Representative Machine will serve your turn? Meanwhile, however, mock me not with the name of Free, 'when you have but knit-up my chains into ornamental festoons.'"—Or what will any member of the Peace Society make of such an assertion as feature too apish.—*Carlyle.*

* * * * * * *

Contrast the foregoing with the following excerpts from Robert Ingersoll's essay on Shakespeare, which exemplifies a clear, lucid, and forceful style:

When men are prosperous, they are in love

with life. Nature grows beautiful, the arts flourish, there is work for the painter and sculptor; the poet is born, the stage is erected—and this life with which men are in love is represented by a thousand forms.

Nature, or Fate, or Chance prepared a stage for Shakespeare, and Shakespeare prepared a stage for Nature.

Famine and Faith go together. In disaster and want the gaze of man is fixed upon another world. He that eats a crust has a creed. Hunger falls upon its knees, and Heaven, looked for through tears, is the mirage of misery. But prosperity brings joy and wealth and leisure, and the beautiful is born.

One of the effects of the world's awakening was Shakespeare. We account for this man as we do for the highest mountain, the greatest river, the most perfect gem. We can only say: He was.

In Shakespeare's time the actor was a vagabond; the dramatist, a disreputable person; and yet the greatest dramas were then written. In spite of law, and social ostracism, Shakespeare reared the many-colored dome that fills and glorifies the intellectual heavens.

Now the whole civilized world believes in the theater; asks for some great dramatist; is hungry for a play worthy of the century; is anxious to give gold and fame to anyone who can worthily put our age upon the stage; and yet no great play has been written since Shakespeare died.

* * * * * * *

There was in his blood the courage of his

thought. He was true to himself and enjoyed the perfect freedom of the highest art. He did not write according to rules; but smaller men make rules from what he wrote.

* * * * * * *

He was an idealist. He did not, like most writers of his time, take refuge in the real,—hiding a lack of genius behind a pretended love of truth. All realities are not poetic, or dramatic, or even worth knowing. The real sustain the same relation to the ideal that a stone does to a statue, or that paint does to a painting. Realism degrades and impoverishes. In no event can a realist be more than an imitator and copyist. According to the realist's philosophy, the wax that receives and retains an image is an artist.

Shakespeare did not rely on the stage-carpenter or the scenic painter. He put his scenery in his lines. There you will find mountains and rivers, and seas, and valleys and cliffs, violets and clouds, and over all "the firmament fretted with gold and fire." He cared little for plot, little for surprise. He did not rely on stage effects or red fire. The plays grow before your eyes, and they came as the morning comes.

* * * * * * *

There is in Shakespeare such a wealth of thought that the plot becomes almost immaterial; and such is this wealth that you can hardly know the play—there is too much. After you have heard it again and again, it seems as pathless as an untrodden forest.

He belonged to all lands. "Timon of Athens"

is as Greek as any tragedy of Eschylus. "Julius Cæsar" and "Coriolanus" are perfect Roman; and, as you read, the mighty ruins rise and the Eternal City once again becomes the mistress of the world. No play is more Egyptian than "Antony and Cleopatra"—the Nile runs through it, and shadows of the pyramids fall upon it, and from its scenes, the Sphinx gazes forever on the outstretched sands.

In "Lear" is the true pagan spirit. "Romeo and Juliet" is Italian—everything is sudden, love bursts into immediate flower, and in every scene is the climate of the land of poetry and passion.

The reason of this is that Shakespeare dealt with elemental things, with universal man. He knew that locality colors without changing, and that in all surroundings the human heart is substantially the same.

Not all the poetry written before his time would make his sum; not all that has been written since, added to all that was written before, would equal his.

There was nothing within the range of human thought, within the horizon of intellectual effort, that he did not touch. He knew the brain and heart of man—the theories, customs, superstitions, hopes, fears, hatreds, vices and virtues of the human race.

He knew the thrills and ecstasies of love, the savage joys of hate and revenge. He heard the hiss of envy's snakes and watched the eagles of ambition soar. There was no hope that did not put its star above his head,—no fear he had not felt, no joy that had not shed its sunshine

on his face. He experienced the emotions of mankind. He was the intellectual spendthrift of the world. He gave with the generosity, the extravagance of madness.

Read one play, and you are impressed with the idea that the wealth of the brain of a god has been exhausted; that there are no more comparisons, no more passions to be expressed, no more definitions, no more philosophy, beauty, or sublimity to be put in words; and yet, the next play opens as fresh as the dewy gates of another day.

The outstretched wings of his imagination filled the sky. He was the intellectual crown of the earth.—*Robert Ingersoll.*

Clearness

The proper use and arrangement of words results in clearness of expression. Words, phrases and clauses, grammatically connected, should be used only in their strict sense and should be kept as closely together as possible.

The following specific rules govern clearness of expression.*

1. Keep the relative pronoun as near as possible to its antecedent.

Original.—I saw a boy reading a book and sitting by the side of the road, *which* he seemed to find very amusing.

Improved.—I saw a boy sitting by the side of the road and reading a book, *which* he seemed to find very amusing.

2. Place the participle as near as possible to the word that it modifies.

*Correct English: A Complete Grammar.

Original.—I saw a small boy, when I was in the city, *smoking* cigarettes.

Improved.—When I was in the city, I saw a small boy *smoking* cigarettes.

3. Do not leave a participle, used as an adjective modifier, without a subject.

Original.—*Referring* to your letter of the 1st inst., it is evident that you do not understand, etc.

Improved.—*Referring* to your letter of the 1st inst., *I* find that you do not understand, etc.*

4. Repeat the subject of a participle or introduce a subject pronoun, if the reference of the participle would otherwise be ambiguous.

Original.—I expect to have a delightful time with my friends in New York, *being*, in all respects very congenial.

Improved.—I expect to have a delightful time with my friends in New York, *they being* in all respects very congenial.

5. Repeat the preposition after an intervening conjunction, unless the word that follows the conjunction is very closely connected in thought with the word that precedes the conjunction.

(*a*) The preposition should be repeated when the intervening conjunction is preceded and followed by an infinitive and its object.

Original.—He is unable either *to do* the work or *get* others to do it for him.

Improved.—He is unable either *to do* the work or *to get* others to do it for him.

(In the following sentence, the repetition of the preposition is not required, for the reason

*In Business English it is also proper to use a colon after *inst.*, letting the words that follow begin a new paragraph.

that the word that follows the conjunction merely amplifies the thought conveyed by the word that precedes the conjunction: He likes *to* run and play.)

(*b*) The preposition should be repeated especially when one of its objects is separated from it by an intervening phrase.

Original.—This was the cause *of* his failure in business and the estrangement of his friends.

Improved.—This was the cause *of* his failure in business and *of* the estrangement of his friends.

6. Do not use the preposition *to* for the phrase "in order to" or "in order that."

Original.—I am going to call at his office *to* ascertain whether he will sign the papers.

Improved.—I am going to call at his office *in order* to ascertain whether he will sign the papers.

7. Introduce a new antecedent when there is danger of ambiguity.

Original.—He said that he had a good reason for reaching this conclusion, *which* greatly surprised me.

Improved.—He said that he had a good reason for reaching this conclusion, a statement *that* greatly surprised me.

8. When indirect quotation would give rise to ambiguity use the direct style, or repeat the antecedent.

Original.—Mr. Blank said that his friend had accidentally shot his dog.

Improved.—Mr. Blank said, "My friend has accidentally shot my dog," or Mr. Blank said that his friend had accidentally shot his, Mr. Blank's dog.

9. After the comparative *than,* the person or thing compared must always be excluded from the class to which it belongs, by the use of *other* or some similar expression.

Original.—She was brighter than *any* member of the class.

Improved.—She was brighter than *any other* member of the class.

In such constructions as "This is finer than any that I have ever seen before," the clause, "that I have ever seen before," sufficiently excludes the thing compared from the rest of its class, without the use of *other.*

10. In making comparisons in the superlative degree, the word *other* must not be used for the reason that it excludes the person or thing compared.

Original.—She was the brightest of all the *other* girls in the class.

Improved.—She was the brightest of *all* the girls in the class.

"There is no *other* place so beautiful as this" (not *no place*).

In some comparisons, *else* is required instead of *other;* thus: "No one *else* is so kind as he;" "Nothing *else* is so desirable as this." "Nothing *else* ages like laziness."

When *but* is used, *else* must be omitted; thus: "It is no one *but him;*" "It is no one *else than* he."

11. Do not use *no* as a correlative to *but.*

Original. *No* criticism was made on account of the delay, *but* on account of his indifference in the matter.

Improved.—Criticism was made, not on account of the delay, *but* on account of his indifference in the matter.

12. Do not omit the relative pronoun when it is required as the subject or the object in a subordinate clause.

Original.—It was my friend, Judge Brown, called at my office.

Improved.—It was my friend, Judge Brown, who called at my office.

The ellipsis of the conjunction *that* is sanctioned in construction like the following: "I think (that) I shall go."

13. Do not place an adjective before a possessive that it does not modify.

Original.—We listened to the *sweet* bird's singing.

Improved.—We listened to the bird's *sweet* singing.

14. Do not use a co-ordinate conjunction to connect a subordinate with a co-ordinate clause. This error can be avoided either by repeating the subordinate conjunction or by omitting the subordinate subject.

Original.—He said *that* he would come, and *he* would bring the papers with him.

Improved.—He said *that* he would come, and *that* he would bring the papers with him, or, He said that he *would come* and *would bring* the papers with him.

15. Place the adverbial modifier as near as possible to the word that it modifies.

Original.—I have read the book that you gave me *with much interest.*

Improved.—I have read, *with much interest,* the book that you gave me.

Note.—When the sentence is short, the adverbial modifier may be placed at the close, thus: I read the book *with interest.*

16. Place the adverb *only* immediately before the word, phrase, or clause that it modifies.

Original.—I *only* saw him once.

Improved—I saw him *only* once.

17. Place correlatives before the same parts of speech.

Original.—He not only studies English, *but also* French.

Improved.—He studies *not only* English, but also French.

18. Do not separate grammatically related parts by long parentheses.

Original.—He had often thought of trying (with a view to his future position as head of the firm) to ascertain what the requirements would be.

Improved.—With a view to his future position as head of the firm, he had often thought of trying to ascertain what the requirements would be.

19. Avoid the omission of words that are necessary to complete the sense.

Original.—I have objected to his going *both from the fact* that he is unprepared for the journey, and, moreover, he is unable to be absent for so long a time.

Improved.—I have objected to his going *both from the fact* that he is unprepared for the jour-

ney, *and also from the fact* that he is unable to be absent for so long a time.

20. Repeat the article when the reference is to more than one person or thing.

Original.—*The* publisher and editor were both present.

Improved.—*The* publisher and *the* editor were both present.

Note.—When the reference is to but one person or thing, the article should not be repeated, as "*The* publisher and editor *is* John Blank."

The following excerpts illustrate the non-observance by writers of the rules referred to in the parentheses.

Precision

Precision results from the use of the word or words that will best express the meaning.

Note.—In this sense, Precision seems to be identical with Clearness; on the other hand, a construction may be clear as to its meaning, and yet the word or words that would best express the idea may not have been used.

1. Use the word or words that will best express the meaning.

Original.—He is *liable* to come at any moment.

Improved.—He is *likely* to come at any moment.

Note.—"Liable" is correctly used only of a possible event regarded as unfavorable; as, "He is *liable* to die at any moment." In this connection, note that "likely" may be used interchangeably with "apt" when natural fitness or tendency is expressed; as, "He is *likely* to do it," or "He is *apt* to do it;" but, when merely

external probability is expressed, *likely*, and not *apt*, is required; as, "He is *likely* to come at any moment."

2. Do not use superfluous words.

Original.—He indorsed the check *on the back*.

Improved.—He indorsed the check.

3. Avoid using exaggerated forms and bombastic words to express simple ideas.

Original.—We had an *elegant* dinner.

Improved.—We had an *excellent* dinner.

4. Do not modify a "mass" noun by a distributive adjective.

Original.—I have *every* reason for believing his story.

Improved.—I have *every kind* of reason (or *many reasons*) for believing his story.

5. Do not omit a preposition when its presence is not understood.

Original.—I was very much interested, or rather impressed *with*, his article.

Improved.—I was very much interested *in*, or rather, was impressed *with* his article.

Or,

I was very much interested *in* his article, or rather, was impressed *with* it.

Note.—The introduction of the preposition *in* is necessary, for the reason that the preposition "with" does not conform to the verb "was interested." In this connection, note that some authorities object to constructions of this kind. They would prefer the second form.

6. Do not omit a principal verb when a preceding auxiliary cannot conform to it.

Original.—I shall feel, as I always *have,* that the conditions were unfavorable.

Improved.—I shall feel, as I always have *felt,* that the conditions were unfavorable.

7. Repeat the copula (part of the verb *to be*) when it cannot conform to the predicate complement.

Original.—The flowers *were* in bloom and the grass green.

Improved.—The flowers were in bloom, and the grass *was* green.

8. Use the progressive tense form, when the action is taking place.

Original.—He *read* aloud, and so he did not hear the conversation in the next room.

Improved.—He *was reading* aloud, and so he did not hear the conversation in the next room.

9. Do not use any part of the verb "to be" as both an auxiliary and a principal verb in the same sentence.

Original.—She *was* the cynosure of all eyes, and admired by everyone present.

Improved.—She *was* the cynosure of all eyes, and *was* admired by everyone present.

10. Repeat the auxiliary verb when the principal verbs are not closely related.

Original.—I *have* called to see him several times, but each time *found* him out.

Improved.—I *have* called to see him several times, but each time *have* found him out.

Note.—In constructions like the following, the repetition of the auxiliary is not required: I have written the letter and mailed it.

11. Avoid using words similar in sound but different in meaning.

Incorrect.—These conditions will not *effect* my plans.

Correct.—These conditions will not *affect* my plans.

The Paragraph

1. The Paragraph

The paragraph deals with a single subject, a change of subject requiring a change of paragraph. The sentence expresses an idea or a fact; the paragraph expands the idea or the fact, bringing out such essentials as are necessary to express it comprehensively. Just as in a sentence only related ideas or facts are introduced, so in a paragraph, the same unity of expression must be secured.

2. The Structure

(*a*) The paragraph may be composed of a single sentence, as:

"Under the circumstances, I have no hesitation in advising you to come at once, for you can undoubtedly secure a position here immediately upon your arrival."

(*b*) The paragraph may be composed of two or more sentences; and, when this is the case, care must be taken to see that the sentences are logically and closely related to one another; as:

"I believe that a conference of representatives of all forest schools and universities and colleges in which forestry is taught might be made of great value to the general progress of forestry in the United States, as well as to the institutions which teach forestry, and to the Forest Service, which employs so many of their gradu-

ates, and which is vitally interested in the best training of foresters. Such a conference might well consider the objects and methods of forest instruction, the organization and standards of educational work in the field of forestry, the coordination of the work of different institutions, and the needs of the Forest Service and other employers of forest graduates."

3. The Connectives

Connectives are words used to join the parts of a paragraph. The most important are: *and, but, or, nor, either, neither, however, therefore, consequently.* As a rule, connectives, or conjunctions, as they are also called, are used to join clauses, and not independent sentences (clauses are separated by commas, semicolons, colons, while sentences are separated by periods); but, occasionally, they are used to introduce sentences, and even new paragraphs. Conjunctions, used otherwise than as connectives of clauses, should be sparingly employed. Adverbs like *again, now, doubtless, undoubtedly, certainly, surely,* are frequently used to introduce a new paragraph.

4. The Form

The paragraph is indented; that is, the initial word begins a little to the right of the margin. The space between the last line and the paragraph that follows is generally a little wider than between that of the lines of the paragraph itself.

The Paragraphing of Verse

Verse is indented as follows:

The first line is indented only when it is much

shorter than the line that follows. When the lines are of equal length, none are indented; when of unequal length, after the first line, the alternate short lines are indented.

The following styles are correct:

1. The first line is very short, and so is indented; the lines that follow are of about equal length and so are not indented:

Innocent sleep!
Sleep that knits up the ravelled sleeve of care,
The death of each day's life, sore labor's bath,
Balm of hurt minds, great nature's second course,
Chief nourisher in life's feast.

Shakespeare.

2. The alternate lines are shorter and so are indented:

"Lead kindly light! amid the encircling gloom
Lead thou me on;
The night is dark, and I am far from home;
Lead thou me on.
Keep thou my feet; I do not ask to see
The distant scene; one step enough for me."

3. When the lines are somewhat irregular in length, they are not indented:

"Tired! well, and what of that?
Didst fancy life was spent on beds of ease,
Fluttering like rose-leaves scattered by the breeze?
Come, rouse thee! work while it is called to-day;
Coward, arise, go forth upon thy way."

Note that when it becomes necessary, for want of space, to carry the line over, the word or words are indented, but not capitalized; thus:

The Helmsman

What shall I ask for the voyage I must sail to
the end alone?
Summer and calms and rest from never a labor
done?
Nay, blow, ye life-winds all; curb not for me
your blast;
Strain ye, my quivering ropes, bend, ye, my trem-
bling mast,—
Strenuous, swift, our course over a living sea.
Mine is a man's right arm to steer through fog
and foam;
Beacons are shining still to guide each farer
home.

The Paragraphing of Quoted Verse

Quoted verse is paragraphed the same as unquoted verse, the laws of indention being the same in both. The verse quoted should always be set apart from the prose composition in which it occurs; thus:

Longfellow wrote:

"Though the mills of God grind slowly
Yet they grind exceeding small."

The prose that follows the quoted verse should begin a new line. If a new subject is introduced, thus making a new paragraph, the first line of the prose should be indented; but if the subject is merely continued from the prose that precedes the quoted verse, the line should not be indented; thus:

It was Keats who wrote the charming lines that have so often been quoted:

"A thing of beauty is a joy forever,
Its loveliness increases," etc.;

and yet these lines have often been attributed to Shakespeare.

It was Keats who wrote the charming lines that have so often been quoted:

"A thing of beauty is a joy forever,
Its loveliness increases," etc.

It was Shakespeare who wrote:

"In such a night
Stood Dido with a willow in her hand
Upon the wild sea banks, and waved her last
To come again to Carthage."

The Paragraphing of Quoted Prose

A passage of prose of three or four lines or more, is detached from the preceding lines the same as a verse. The line that follows it is subject to the same rule as that which follows a verse.

It was Plato who said:

"Better be unborn than untaught, for ignorance is the root of misfortune,"

and many men since Plato's time have expressed the same thought though in different words.

A tabulated list, or a statement of particulars, is detached from the body of the subject matter, and each particular is indented, the initial words being at equal distance from the margin. Any word or words that are carried over the line are themselves indented; thus:

1. There are two ways of conducting business—by messenger service and by mail; thus:
   (a) A sends an offer by his office boy to B. B delivers his acceptance to the boy.
   (b) A makes an offer by mail requesting a reply by mail, etc.

2. Study the notes that govern the following:
   (a) The infinitive used as a noun
   (b) The infinitive used as a verb
   (c) The participle used as a modifier
   (d) The participle used as a verb

and give illustrative sentences of the uses of each.

If the list of particulars is not indented, the instruction may be written thus:

Study the rules that govern the following: (a) The infinitive used as a noun; (b) The infinitive used as a verb; (c) The participle used as a modifier; (d) The participle used as a verb; and give illustrative sentences of the use of each.

(Note that in the preceding paragraph, the words "and give," etc., follow on the line of the enumeration; whereas, in the first illustration, they follow on a separate line, though not indented. Note, too, that the "particulars" in the list are not set off by punctuation marks, the present style being to omit the marks.

Dialogue

1. When dialogue is unaccompanied by explanatory words such as, "He said," etc., the first line of each speech is indented; thus:

A.—And if my mental machinery fails to perform the allotted task?

B.—"The subject will then be dismissed for all time."

Occasionally, as in newspaper reports of a conversation, when there are no explanatory words, a period and a dash are used, the style being as follows:

"Good morning, Mr. Blank."—"Good morning, Mrs. Blank."—"How do you do?"—"Very well, I thank you."

Quoted Speech

Quoted Speech Preceded by an Explanatory Statement

The style of writing quoted speech preceded by an explanatory statement, varies somewhat, but the following rule is always safe:

When the preliminary statement is short, the quoted matter is continued on the same line. When the preliminary statement is long, the quoted matter begins a new paragraph; thus:

I heard him say, "Shall I go?"

He remained my guest for a few moments; then he rose, paced up and down the corridor and said,

"I shall not try to answer that question."

Quoted Speech Preceded and Followed by an Explanatory Statement

If the quotation does not close the sentence, then it must not begin a new paragraph; thus:

He remained very quiet for a few minutes and then said, "I shall not try to answer that question," looking directly at her as he spoke.

Quoted Speech Followed by an Explanatory Statement

When the words, "he asked," "he said," etc., follow the quotation, the following style is used:

"Where are you going?" he asked.

"To my studio," she answered.

"May I accompany you?" he asked.

"Yes; if you will walk very fast, for I am in great haste this morning."

"Shall you stay there till evening?" he asked.

"Only until noon," she answered.

Punctuation of the Preliminary Statement

When informal, the preliminary statement is followed by a comma; when formal, by a colon; thus:

(Informal.)

1. He said, "I was sure that you would come."

2. Then he said quite calmly, as if he had not heard her abrupt remark,

"I shall not stir one step."

(Formal.)

1. A hundred voices cried:

"Away with him! No King of ours is he."

2. The following conversation took place between the two men as they passed out of the door:

A.—Where are you going?

B.—I am going home.

A.—Why do you go so soon?

B.—I must be at home by six o'clock.

The Paragraphing of Dialogue

(Model)

From AMERICAN NOBILITY by *Pierre de Coulvain.*

"Bad news?" he asked. "Is Chastel dead?"

"No, he is quite out of danger, fortunately. That would have been the finishing touch—"

"What is it then? What is happening? There is something, I know. I can feel it. Is it Madame de Blanzac?"

As he uttered this name, light suddenly seemed to dawn on him and he turned deadly pale.

"Christine?" he asked.

"Christine, yes, you have guessed rightly."

"She has killed herself?" exclaimed the Marquis, letting his secret escape his lips.

"No, no, thank God, it is not that. She took a chill on leaving the Opera. Congestion of the lungs set—Dr. Moreau did all he could to save her—but he could not—and after a week's illness —she succumbed . . ."

Guy had spoken slowly and hesitated between his sentences, so that the terrible news should not be too sudden for his friend.

"Dead?—she, dead?" exclaimed Jacques, his eyes dilating with horror and his body trembling convulsively. "Dead," he began again, "oh, it is not possible!"

He wiped the great drops of perspiration away from his forehead as he spoke.

"Alas, it is only too true."

The Paragraphing of Prose

(Model)

From THE TURMOIL, by *Booth Tarkington.*

The smoke is like the bad breath of a giant panting for more and more riches. He gets them and pants the fiercer, smelling and swelling prodigiously. He has a voice, a harsh voice, hot and rapacious trained to one tune: "Wealth! I will get Wealth! I will make Wealth! I will

sell Wealth for more Wealth! My house shall be dirty, my garment shall be dirty, and I will foul my neighbor so that he cannot be clean—but I will get Wealth! There shall be no clean thing about me: my wife shall be dirty and my child shall be dirty, but I will get Wealth!" And yet it is not wealth that he is so greedy for: what the giant really wants is hasty riches. To get these he squanders wealth upon the four winds, for wealth is in the smoke.

Not quite so long ago as a generation, there was no panting giant here, no heaving, grimy city; there was but a pleasant big town of neighborly people who had understanding of one another, being, on the whole, much of the same type. It was a leisurely and kindly place—"homelike," it was called—and when the visitor had been taken through the State Asylum for the Insane and made to appreciate the view of the cemetery from a little hill, his host's duty as Baedeker was done. The good burghers were given to jogging comfortably about in phaetons or in surreys for a family drive on Sunday. No one was very rich; few were very poor; the air was clean, and there was time to live.

But there was a spirit abroad in the land, and it was strong here as elsewhere—a spirit that had moved in the depths of the American soil and labored there, sweating, till it stirred the surface, rove the mountains, and emerged, tangible and monstrous, the god of all good American hearts —Bigness. And that god wrought the panting giant.

In the souls of the burghers there had always

been the profound longing for size. Year by year the longing increased until it became an accumulated force: We must Grow! We must be Big! We must be Bigger! Bigness means Money! And the thing began to happen; their longing became a mighty Will. We must be Bigger! Bigger! Bigger! Get people here! Coax them here! Bribe them! Swindle them into coming, if you must, but get them! Shout them into coming! Deafen them into coming! Any kind of people; all kinds of people! We must be Bigger! Blow! Boost! Brag! Kill the fault-finder! Scream and bellow to the Most High: Bigness is patriotism and honor! Bigness is love and life and happiness! Bigness is Money! We want Bigness!

They got it. From all the states the people came; thinly at first, and slowly, but faster and faster in thicker and thicker swarms as the quick years went by. White people came, and black people and brown people and yellow people; the negroes came from the South by the thousands and thousands, multiplying by other thousands and thousands faster than they could die. From the four quarters of the earth the people came, the broken and the unbroken, the tame and the wild—Germans, Irish, Italians, Hungarians, Scotch, Welsh, English, French, Swiss, Swedes, Norwegians, Greeks, Poles, Russian Jews, Dalmatians, Armenians, Rumanians, Bulgarians, Servians, Persians, Syrians, Japanese, Chinese, Turks, and every hybrid that these could propagate. And if there were no Eskimos nor Patagonians, what other human strain that earth

might furnish failed to swim and bubble in this crucible?

With Bigness came the new machinery and the rush; the streets began to roar and rattle, the houses to tremble; the pavements were worn under the tread of hurrying multitudes. The old, leisurely, quizzical look of the faces was lost in something harder and warier; and a cockney type began to emerge discernibly—a cynical young mongrel, barbaric of feature, muscular and cunning; dressed in good fabrics fashioned apparently in imitation of the sketches drawn by newspaper comedians. The female of his kind came with him—a pale girl, shoddy and a little rouged; and they communicated in a nasal argot, mainly insolences and elisions. Nay, the common speech of the people showed change: in place of the old midland vernacular, irregular but clean, and not unwholesomely drawling, a jerky dialect of coined metaphors began to be heard, held together by *gunnas* and *gottas* and much fostered by the public journals.

The city piled itself high in the center, tower on tower for a nucleus, and spread itself out over the plain, mile after mile; and in its vitals, like benevolent bacilli contending with malevolent in the body of a man, missions and refuges offered what resistance they might to the saloons and all the hells that cities house and shelter. Temptation and ruin were ready commodities on the market for purchase by the venturesome; highwaymen walked the streets at night and sometimes killed; snatching thieves were busy everywhere in the dusk; while housebreakers

were a common apprehension and frequent reality. Life itself was somewhat safer from intentional destruction than it was in medieval Rome during a faction war—though the Roman murderer was more like to pay for his deed—but death or mutilation beneath the wheels lay in ambush at every crossing.

The politicians let the people make all the laws they liked; it did not matter much, and the taxes went up, which is good for politicians. Law-making was a pastime of the people; nothing pleased them more. Singular fermentation of their humor, they even had laws forbidding dangerous speed. More marvelous still, they had a law forbidding smoke! They forbade chimneys to smoke and they forbade cigarettes to smoke. They made laws for all things and forgot them immediately; though sometimes they would remember after a while, and hurry to make new laws that the old laws should be enforced—and then forget both new and old. Wherever enforcement threatened Money or Votes—or wherever it was too much bother—it became a joke. Influence was the law.

So the place grew. And it grew strong.

Straightway when he came, each man fell to the same worship:

Give me of thyself, O Bigness:
Power to get more power!
Riches to get more riches!
Give me of thy sweat that I may sweat more!
Give me Bigness to get more Bigness to myself,
O Bigness, for Thine is the Power and the Glory! And there is no end but Bigness, ever and for ever!

The Mechanism of Well-Rounded Sentences. From THE WOMEN OF THE SALONS by S. C. Tallentyre.

Completeness and roundness of construction may be secured by means of dependent clauses, which serve not only to amplify the idea conveyed by the principal clause, but also to give euphony and gracefulness to the author's style.

In the following excerpts, note how the italicized clauses give finish and completeness to the constructions:

There is no more dazzling figure in modern Europe than Madame de Staël.* The daughter of Necker and the Revolution, she lived to see the new condition of society *which was ushered in by the battle of Waterloo.* She was the connecting link between the eighteenth and nineteenth centuries. Brought up in an age when women influenced greatly indeed, but influenced exclusively from their own homes and salons, she ran about Europe always talking and always writing, carrying on an immortal warfare with Bonaparte—the newest of new women, *as she was certainly the cleverest and most extraordinary.*

Note.—In studying the mechanism of the "well-rounded sentence," note how differently the lines would read were the clauses eliminated and simple adjectives or adverbs or phrase modifiers supplied in their stead. For example, if instead of the clause (society), *which was ushered in by the battle of Waterloo,* the phrase "dating from the battle of Waterloo" were to be substituted,

the effectiveness of the modifying clause would become immediately obvious. Again, if instead of the clause "As she was certainly the cleverest and most extraordinary," the construction were changed to read, "the newest, cleverest and most extraordinary of new women," it would lose much of its grace, as well as its strength. In studying the excerpts, change the clauses to simple modifying words and phrases, and note, by contrast, how inferior the style becomes.

She made for herself a life *which the concisest encyclopaedists and biographers seem unable to compress into the usual half column.* She plunged into politics. She was stateswoman, novelist, playwriter, actress, metaphysician, patriot, intriguer, musician, philosopher. What was she not? As a Solonière her salon was nothing. It was only its mistress that counted. Its habitués were there, not to talk to each other, but to listen. In other salons, it was the men who made history. In this, it was the woman *who whispered in their ear, who suggested this, proposed that, and made them say at the Tribunal to-morrow what she thought in her rooms at night.* So that Napoleon said, "Ce n'est point un salon; c'est un club"—and exiled her.

She had written tragedies before she was grown up. She had a mind that dared anything. * * * There was no other girl in the world, *who at sixteen or seventeen years old, was such* a brilliant compound of genius, vanity, inspiration, and *impulse as* Germaine Necker [Madame de Staël].

*Pronounced *Stahl; a* as in *father.*

The richest heiress in France was just twenty *when she married, the Baron de Staël-Holstein, Swedish Ambassador to Paris.* * * * They separated pretty soon without making any extraordinary fuss about the parting. A friend of de Staël's said that he [the Baron] was always "sincerely attached to his charming wife, although she showed entire indifference to him." That may have been so. But perhaps the Baron found with Lamartine that "Celebrity is like a fire which burns *when one is close to it,* and gives light *when one is away from it.* Happy he *who is far from woman's glory.*"

With her marriage began that torrent of events which formed Madame's life.

She was still very young *when the long smouldering misery of her country broke into flame.* She had already published her "Letters on the Works and Character of Jean Jacques Rousseau," *which are themselves a clever girl's passionate hero-worship for the man "without whom," said Napoleon, "there would have been no revolution in France."* Before the meeting of the States General—that "baptism day of democracy," "the extreme unction day of feudalism"—she watched from a window the great procession of the twelve hundred deputies with an exultant joy. It remained for another woman, much less brilliant and further-seeing, to say, "Do not rejoice; out of this day will arrive frightful disasters to France and us."

The history of their quarrel [with Napoleon] is, after all, only the history of the two powers

who both wanted to be absolute in the same territory. * * * There was no higher compliment to her power and genius than that Boneparte feared them, just as there is no better testimony to his unique ability than that *Dix Années d'Exil, which she wrote to expose his character.*

She influenced, too, the journalists and the newspaper editors, *who now rubbed shoulders in her rooms with aristocrats who were still wearing the humble clothes which they had first donned as a protection in the Terror.* The great ladies of the old *régime* were not at all above meeting here the men of those classes once called lower—of imploring of them—of gaining from them, by flatteries *to which only love could have made them stoop, the restoration of exiled friends.*

Madame [de Staël] herself was hardly of these great ladies. There was a coarseness about her somehow, in her strong passions overrunning energy, and vaulting ambition, *which had a very little of the calm and refinement, and a thousand times more life and vigor than ran in the blood of a dying aristocracy.*

* * * When Robinson said to her later, "Madame, you did not understand Goethe, and you will never understand him," she replied, "Monsieur, I understand everything *that is worth understanding;* that which I don't understand is nothing." This was the key to all her brilliant mind, to her whole mental attitude towards the deepest intellects of her century.

* * * It was not a little to the credit of her magnanimity, that, though these stupid people

did not worship her half so enthusiastically as they ought, she was even now taking notes of her *De l'Allemagne,* that book *which has been well called "the revelation of the genius of Germany to the French people."*

* * * She ran through Italy in an ecstasy. She wrote Corinne in another. She finished it at a friend's house very near Paris,—*to which she was creeping back, in spite of Napoleon,* and he banished her anew.

It is supremely characteristic of the woman that, although she declared he had no heart, she was everlastingly appealing to it; that though she herself said, "Demosthenes and Cicero combined could not lead him to the least sacrifice of his personal interest," she never ceased to try upon him the effect of her own eloquence and cleverness.

She went back to Coppet. She held there a kind of Salon. She wrote plays and acted in them. Among her guests were the exquisite Juliete Récamier (*for whose loveliness* Madame de Staël said she would give all her own genius), Bonstellen, Werner, Prince Augustus of Prussia, and the inevitable Benjamin Constant.

She was at Coppet again, writing *De l'Allemagne,* acting plays, entertaining friends, and having her portrait painted as Corinne, seated on a rock with her lyre on her hand, by Madame Vigée Le Brun. She was the best of actresses of the kind *that are born, not made.* She published her *De l'Allemagne, that "most masculine production of the faculties of a woman,* and was exiled for it.

Madame de Staël took her generation by storm. She inspired everywhere an enthusiasm of love or hatred. There was no medium. The time is not yet come when she can be regarded with that cold and disinterested eye *which* is supposed to *search out truth.* Her rush of words, her rush of feeling, her inimitable intellectual daring, her supreme conceit, and her strong passions, leave the beholder breathless, astonished and in a frame of mind essentially unjudicial.

"Corinne" and "Delphine" will never altogether die, because when they were written, they came straight from the heart of the woman who wrote them, and abound in those touches of nature *which make all men kin.* The supreme achievement of Madame's talent was *de l'Allemagne.* She studied for it six years. It was part of her cleverness [should read genius] that when it was finished it appeared to have in it the research of a lifetime.

If her *Dix Années d'Lxil* revealed more of her own character than it did Napoleon's, yet not the less, with her intuitive genius, she had her infidel a thousand times on the hip.

Her "Essay on Literature," *which has been called "the greatest of all the literary productions* of women," abounds in fine aphorisms, and has all the splendid dash and vigor *which were pre-eminently the de Staël's.*

It is Madame de Staël who loves to quote Schilling, "architecture is frozen music." It is she herself who says "Comprendre, c'est pardonner," and by the mouth of her dying

Corinne, "Tout comprendre rend très indulgent, et sentir profondément inspire une grande bouté." It is the most famous woman of her century who finds that "for women, glory is only a brilliant mourning worn for happiness," and that everything which does not touch one's heart, leaves one's life free.

On a profounder subject, she says, "The mystery of existence is the connection between our sins and our sorrows. I have never done a wrong *which has not been the cause of a misfortune;*" and "One must take care, if one can, that the decline of this life be the youth of the next. To forget self without ceasing to be interested in others gives the soul something of the divine."

* * *

The other Salonierès made their Salons their world. It was only this one *who attempted* to make the *world her salon.*—*S. C. Tallentyne.*

In contrast with the foregoing note that terseness of expression and often force can be secured by the means of simple modifying elements and phrases in the place of clauses, which are required when euphony and grace are demanded by the construction.

(From Jack London's *Martin Eden*)

His was a fluid organism, *swiftly adjustable, capable of flowing into and filling all sorts of nooks and crannies.*

* * *

Subservient eyes, *smug,* and *oily,* and *flattering.*

* * *

Each time he murmured it, her face shim-

mered before him, *suffusing the foul wall with a golden radiance.*

* * *

It was an emanation of her spirit, *a pure and gracious crystallization of her divine essence.*

* * *

He was humble and meek, *filled with self-disparagement and abasement.*

* * *

Ranged side by side with the bold, defiant eyes of the girl before him, he saw Ruth's clear, luminous eyes, *like a saint's gazing at him out of unplumbed depths of purity.*

* * *

It was like strong drink, *firing him to audacities of feeling.*

* * *

Her penetrative virginity exalted and disguised his own emotions, *elevating his thoughts to a star-cool chastity.*

* * *

She was subtly perturbed by it, and more than once, though she knew not why, it disrupted her train of thought with its delicious intrusion and compelled her to grope for the remainder of ideas *partly uttered.*

In the following excerpts from the same author note how the italicized clauses give finish and completeness to the constructions:

But now he had seen that world, possible and real, with a flower of a woman called Ruth in the midmost center of it; and thenceforth he must know bitter tastes, and longings sharp as

pain, and hopelessness *that tantalized because it fed on hope.*

* * *

The known and the unknown were commingled in a dream-pageant *that thronged his vision.*

* * *

Nor the man *who had stared at her in all masculineness and delighted and frightened her.*

* * *

He was swiftly mastered by the concept sensation in him *that struggled* in *birth-throes.*

* * *

He was not conscious of this transvaluation of values *that had taken place in him.*

* * *

The poet's word, the transcendental truth, elusive and without words *which could express, and which none the less found expression in the subtle and all but ungraspable connotations of common words.*

* * *

It was all visualized in his mind as a concrete thing, *which he could take up in his two hands and turn around and about and examine.*

—*Jack London.*

The Balanced Construction

A construction is balanced when its parts are "paired off," and are made to correspond with one another in form and importance; thus:

"It shocked her fine sense of the fitness of things to watch *the subservience of parents* and *the selfishness of offspring.*"

(Note that the parts "paired off" are equal in importance and alike in form. Note that *subser-*

vience and *selfishness* are nouns and that they are each modified by a prepositional phrase.)

The balanced construction may be composed of words, phrases, clauses, or sentences.

Phrases

The house stood in the midst of a lawn sloping to the street, *unconfined by even the box hedge* and *undivided from* the neighboring grounds.—*Mrs. Balfame.*

Clauses

And so, not the soft felt hat, *which really suited authorship*, nor the black top hat *which obliterated personality*, etc.—*The Freelands.*

Sentences

"Mother travels unceasingly from place to place, person to person, thing to thing. I travel unceasingly from motive to motive, mind to mind," etc.—*Ibid.*

Examine the following excerpts and note the balanced construction, and the means by which the balance is secured.

From **The Freelands,** by *John Galsworthy.*

In the first place he traced it to the horrible hold Industrialism had in the last hundred years laid on the nation, *draining the peasantry from "the Land";* and in the second place to the influence of a narrow and insidious Officialism, *sapping the independence of the People.*

* * *

He had even remarked it among his own son's school and college friends—*an impatience of discipline, an insensibility to everything but excitement and having a good time, a permanent mental indigestion* due to a permanent diet of tit-bits.

For in his opinion the country was in a bad way, *partly owing to Industrialism, with its rotting effect upon physique; partly to this modern analytic Intellectualism, with its destructive and anarchic influence on morals.*

* * *

Felix often stood in his hall, study, bedroom, and other apartments, *admiring the rich and simple glow of them—admiring the rarity and look of studied negligence about the stuffs, the flowers, the books, the furniture, the china;* and then quite suddenly the feeling would sweep over him: "By George, do I really own all this, when my ideal is 'bread and water, and on feast days a little bit of cheese'?" True, he was not to blame for the niceness of his things—Flora did it; but still—there they were, a little hard to swallow for an epicurean. It might, of course, have been worse, for if Flora had a passion for collecting, it was a very chaste one, and though what she collected cost no little money, it always looked as if it had been inherited, and, as everybody knows, what has been inherited must be put up with, whether it be a coronet or a cruet-stand.

* * *

To collect old things, and write poetry! It was a career; one would not have one's wife otherwise. She might, for instance, have been like *Stanley's wife, Clara, whose career was wealth and station; or John's wife, Anne, whose career had been cut short;* or *even Tod's wife, Kirsteen, whose career was revolution.* No—a wife who had two, and only two children, and treated them with affectionate surprise, who was

never out of temper, never in a hurry, knew the points of a book or play, could cut your hair at a pinch; whose hand was dry, figure still good, verse tolerable, and—above all—who wished for no better fate than Fate had given her—was a wife not to be sneezed at. And Felix never had. He had depicted so many sneezing wives and husbands in his books, and knew the value of a happy marriage better perhaps than any one in England. He had laid marriage low a dozen times, wrecked it on all sorts of rocks, and had the greater veneration for his own, which had begun early, manifested every symptom of ending late, and in the meantime walked down the years holding hands fast, and by no means forgetting to touch lips.

* * *

The air was *full of scent from wet leaves, alive with the song of birds thanking the sky.*

Now with his son Alan, Felix had a continual sensation of having to keep up to a mark and never succeeding,—a feeling as in his favorite nightmare, *of trying to pass an examination for which he had neglected to prepare; of having to preserve, in fact, form proper to the father of Alan Freeland.*

* * *

A real sense in the garden, of God *holding his breath in the presence of his own youth, swelling, growing, trembling toward perfection.*

And Felix and his daughter went along the dark wet paths, holding each other's arms, not talking much. *For, in him,* very responsive to the moods of Nature, *there was a flattered feel-*

ing, with that young arm in his, of Spring having chosen to confide in him this whispering, rustling hour. *And in Nedda was so much of that night's unutterable youth*—no wonder she was silent! Then, somehow, neither responsible, they stood motionless.

People must be very happy, living here—happy and quiet like the stars and the birds; *not like the crowds in London thronging streets and shops and Hampstead Heath; not like the people in all those disgruntled suburbs* that led out for miles where London ought to have stopped but had not; *not like the thousands and thousands of those poor creatures in Bethnal Green, where her slum work lay.*

How wonderful to be a bird, *going where you would,* and from high up in the air seeing everything; *flying down a sunbeam, drinking a raindrop, sitting on the very top of a tall tree, running in grass so high that you were hidden, laying little perfect blue-green eggs,* or pure-gray speckly ones; never changing your dress, yet always beautiful. Surely the spirit of the world was *in the birds and the clouds,* roaming, floating, and *in the flowers and trees that never smelled anything but sweet, never looked anything but lovely, and were never restless.* To have *somebody with whom she could share everything—some one to whom and for whom she could give up—some one she could protect and comfort—some one who would bring her peace.*

* * *

Your Malloring is called with a cup of tea, at, say, seven o'clock, out of a nice, clean, warm

bed; he gets *into a bath that has been got ready for him; into clothes and boots that have been brushed for him; and goes down to a room where there's a fire burning* already if it's a cold day, *writes a few letters,* perhaps, before eating a breakfast of exactly what he likes, nicely prepared for him, and reading the newspaper that best comforts his soul; when he has eaten and read, *he lights his cigar or his pipe* and attends to his digestion in the most sanitary and comfortable fashion; then in his study *he sits down to steady direction of other people,* either by interview or by writing letters, or what not. In this way, between *directing people* and *eating what he likes,* he passes the whole day, except that for two or three hours, sometimes indeed seven or eight hours, he attends to his physique *by riding, motoring, playing a game, or indulging in a sport that he has chosen for himself.* And, at the end of all that, he probably has another bath *that has been made ready for him,* puts on clean clothes *that have been put out for him, goes down to a good dinner that has been cooked for him,* smokes, reads, learns, and inwardly digests, or else plays cards, billiards, and acts host till he is sleepy, and so to bed, in a clean, warm bed, in a clean, fresh room. Is that exaggerated?

"No; rank truth. Now, to take the life of a Gaunt. He *gets up, summer and winter, much earlier* out of a bed that he cannot afford time or money to keep too clean or warm, *in a small room that probably has not a large enough window; into clothes stiff with work and boots stiff with clay; makes something hot for himself,* very

likely *brings some of it to his wife and children; goes out,* attending to his digestion crudely and without comfort; *works with his hands and feet* from half past six or seven in the morning till past five at night, except that twice he stops for an hour or so and eats simple things that he would not altogether have chosen to eat if he could have had his will. *He goes home to a tea* that has been got ready for him, and has a clean-up without assistance, smokes a pipe of shag, *reads a newspaper* perhaps two days old, and *goes out again to work for his own good,* in his vegetable patch, or to sit on a wooden bench in an atmosphere of beer and 'baccy.' And so, dead tired, but not from directing other people, *he drowses himself to early* lying again in his doubtful bed. Is that exaggerated?"

And then, the moment, when I stood with Derek at the end of the orchard, to say goodby. The field below covered with those moony-white flowers, and the cows all dark and sleepy; the holy feeling down there was wonderful, and in the branches over our heads, too, and the *velvety, starry sky,* and the *dewiness against one's face, and the great, broad silence*—it was *all worshipping something,* and *I was worshipping—worshipping happiness.*

"We can't go into land reform from feeling; we must go into it from reason." Then Derek broke out: "Walk through this country as we've walked; *see the pigsties the people live in; see the water they drink; see the tiny patches of ground they have; see the way their roofs let in the rain; see their peeky children; see their*

patience and their hopelessness; see them working day in and day out, and coming on the parish at the end! See all that, and then talk about reason! Reason! It's the coward's excuse, and the *rich man's excuse, for doing nothing. It's the excuse of the man* who takes jolly good care not to see for fear that he may come to feel! Reason never does anything, it's too reasonable. The thing is to act; then perhaps reason will be jolted into doing something."

An evening when they wandered with their arms round each other a long time, silent, *stopping to listen to an owl; stopping to point out each star coming so shyly up in the gray-violet of the sky.*

And the grass went on ripening. Many and various as the breeds of men, or the trees of a forest, were the stalks that made up that greenish jungle with the waving, fawn-colored surface; *of rye-grass and brome-grass, of timothy, plantain, and yarrow; of bent-grass and quake-grass, foxtail, and the green-hearted trefoil; of dandelion, dock, musk-thistle, and sweet-scented vernal.—John Galsworthy.*

Periodic and Loose Sentences

A *periodic* sentence is one in which the main idea is not completed until the period is reached. A *loose* sentence is one in which the main idea is completed before the period is reached.

Periodic Sentences

When they had arrived within the court of the Bargello, Romola was allowed to approach Bernardo with his confessor.—*George Eliot.*

"When Savonarola felt himself dragged and

pushed along in the midst of that hooting multitude; when lanterns were lifted to show him deriding faces; when he felt himself spit upon, smitten and kicked with grossest words of insult, it seemed to him that the worst bitterness of life was past."—*Ibid.*

Loose Sentences

Near St. Clemens Danes, I was packed in a crowd for ten minutes, *while two of these fellows formed a ring and fought for the right of way,* etc.—*Winston Churchill.*

I would that I might give you some notion of the great artery of London in those days, for it has changed much since I went down in that heavy morning in April, 1770, fighting my way. Ay, fighting my way, for the street then was no place for the weak and timid,—*when bullocks ran through it in droves,* on the way to market; *when it was often jammed from wall to wall with wagons and carmen and truckmen,* etc.

—*Ibid.*

Note that in the *periodic* sentence the subordinate clauses precede the main clause; in the *loose* sentence, they follow it.

Further Illustrations of *Periodic* Sentences.

"When from our better selves we have too long
Been parted by the hurrying world, and droop
Sick of its business, of its pleasures tired,
How gracious, how benign is solitude!"

"If men gave three times as much attention as they now do to ventilation, ablution, and exercise in the open air, and only one-third as much to eating, luxury, and late hours, the number of doctors, dentists, and apothecaries, and

the amount of neuralgia, dyspepsia, gout, fever, and consumption, would be changed in a corresponding ratio."—*Abernethy.*

Writers often attain effectiveness of style by alternating *loose* and *periodic* sentences.

Labor is one of the great elements of society—the great substantial interest on which we all stand. Not feudal service, or predial toil, or the irksome drudgery by one race of mankind subjected, on account of their color, to another; but labor, intelligent, manly, independent, thinking and acting for itself, earning its own wages into capital, educating childhood, maintaining worship, claiming the right of the elective franchise, and helping to uphold the great fabric of the State—that is American labor; and all my sympathies are with it, and my voice, till I am dumb, will be for it.—*Daniel Webster.*

In all our decisions and actions, it would be well for us to remember the suggestive inscription that was written on the gates of Busyrane. As the traveler entered the ancient city, he read on the first gate, "Be bold;" and on the second gate, "Be bold, be bold, and evermore be bold;" and then he paused as he read on the third gate, "Be not too bold!" A man's strength should be like the momentum of a falling planet, and his discretion like the return of its due and perfect curve.—*Emerson.*

If, then, the removal of the causes of this spirit of American liberty be for the greater part, or rather entirely, impracticable; if the ideas of criminal process be inapplicable—or, if applicable, are in the highest degree inexpedient—

what way yet remains? No way is open but the third and last—to comply with the American spirit as necessary; or, if you please, to submit to it as a necessary evil.—*Burke.*

If we adopt this mode,—if we mean to conciliate and concede—let us see of what nature the concession ought to be. To ascertain the nature of our concession, we must look at their complaint. The colonies complain that they have not the characteristic mark and seal of British freedom. They complain that they are taxed in a Parliament in which they are not represented. If you mean to satisfy them at all, you must satisfy them with regard to this complaint. If you mean to please any people, you must give them the boon which they ask; not what you may think better for them, but of a kind totally different. Such an act may be a wise regulation, but it is no concession; whereas our present theme is the mode of giving satisfaction.—*Ibid.*

The Beginnings of Novels

Unlike the short story, the novel does not invariably make an immediate bid for interest, but endeavors rather to establish time, place, and characters. The opening paragraph of a work of fiction often determines the reader's choice of selection. Especially is this true where the author is new to the reading public. If the initial paragraph is dry and uninteresting, the book may be cast aside without further attention; if rich and potential, it commands immediate attention.

As a study, examine the following "beginnings" from recent popular novels and note that,

in some instances, the same methods are employed as in the short story, a vital interest being created at once by the opening lines; and that in others, the interest is distributed through the paragraphs with a milder claim upon the attention.

From **Mrs. Balfame,** by *Gertrude Atherton.*

Mrs. Balfame had made up her mind to commit murder.

As she stared down at the rapt faces of the fifty-odd members of the Friday Club, upturned to the distinguished speaker from New York, whom she, as President, had introduced in those few words she so well knew how to choose, it occurred to her with a faint shock that this momentous resolution had been growing in her essentially refined and amiable mind for months, possibly for years; for she was not an impetuous woman.

While smiling and applauding, patting her large strong hands, freshly gloved in virgin white, at precisely the right moment, as the sound and escharotic speaker laid down the Woman's Law, she permitted herself to wonder if the idea had not burrowed in her subconscious mind,—that mental antiquity shop of which she had lately read so much, that she might expound it to the progressive ladies of the Friday Club,—for at least half the twenty-two years of her married life.—*Gertrude Atherton.*

From **The Passport,** by *Emile Vouté.*

Richard Warden, third, sat at the window of

his lofty and comfortable apartment looking across the river at the little lights.

There were myriads of them, flickering in the remnant of a gale that was blowing, with a few stray raindrops, late comers in an afternoon shower, ticking monotonously against the windows.

He was Richard Warden, *third,* because his father, also Richard, was still living—as was his grandfather. He would have been Richard Warden, tenth or eleventh, but for the fact that the grandfather was the last living of the earlier Richard Wardens.

His college mates had used the distinguishing additum as a sobriquet, and he secretly enjoyed the historical pleasantry, while not at all in sympathy with the character of the cruel and vindictive Duke of Gloucester.

Gentle in thought and manner, he was strong in mental and physical development and, although scarcely turned his twenties, he had studied earnestly the history of the world and had formed opinions and come to conclusions far in advance of his five and twenty years.

He had the soul of the dreamer combined with the capabilities of the leader and was, in every way, that composite alloy of the melting pot that goes to make the perfect human metal.—*Emile Vouté.*

From **Eltham House,** by *Mrs. Humphry Ward.*

"I tell you Carrie, your blessed Italy can't beat this. What stuff you did talk yesterday about an English spring."

And Alec Wing turned round triumphantly upon his wife, as she sat beside him in the motor which had met them at Charing Cross station. As he spoke he pointed vaguely to the gardens of St. James's Palace and Stafford House, just flushed with the first spring green, to the distant line of Piccadilly glittering under a bright April sun, to the slopes of the Green Park, bestrewn with children and loungers. London lay smiling under the most winning of all created things, a genial April day. A sudden rush of warmth had brought out all the spring flowers under the trees; and the hurrying sun-lit streets seemed full of people—men and woman and children—in light, fresh clothes, as though one happy, renewing impulse had swept through them all.

"I noticed you discreetly turned a blind eye to the Palace," said his wife, mocking.

"Never you mind. They'll wash its face some day. Meanwhile, I don't care what you say—I jolly well prefer it to the Strozzi—or the Pitti—as a place for humans to live in."

Caroline Wing laughed. She too was excited. She too, admired this brilliant, sun-warmed London. But her thoughts about it were more complex than her husband's.

"How do you know you won't regret Italy, Alec?" she asked him presently. "You may. We both may."—*Mrs. Humphry Ward.*

From **The Freelands,** by *John Galsworthy.*

May day afternoon in Oxford Street, and Felix Freeland, a little late, on his way from Hamp-

stead to his brother John's house in Porchester Gardens. Felix Freeland, author, wearing the very first gray top hat of the season,—a compromise,—like many other things in his life and works,—between individuality and the accepted view of things, aestheticism and fashion, the critical sense and authority. After the meeting at John's, to discuss the doings of the family of his brother Morton, Freeland—better known as Tod—he would perhaps look in on the caricatures at the English gallery, and visit one duchess in Mayfair, concerning the George Richard Memorial.

From **The Burden of the Strong**, by *Josephine Turck Baker.*

"You have decided?" The man looked intently at the woman as though his life depended upon her answer.

"Yes!" The tone left no doubt as to the finality of her decision. "I have wasted several of the best years of my life with a man who doesn't love me, and I am not going to perpetuate this condition a day longer."

"And then?"

"Mr. Forsyth!" The woman stepped quickly aside as the man advanced.

"Let me say what I have long wanted to say, but have not dared!"

"No! You must wait until I am free!"

"You are free now," the man insisted. "Your husband is no longer entitled to your loyalty. Accept the love I offer you, Julia,—the love which is your heritage."

"No! No! I will not listen to you. You have no right to talk to me so."

"I have the right."

"Not yet;" the woman urged.

"Be sensible, Julia." The man seized her arm firmly as she tried to escape him. "You are free. It is love and love only that makes marriage; and when love ceases, marriage no longer exists. Surely, you cannot believe that the mere granting of a divorce can separate you from your husband more than you are now separated."

"Yes;" she demurred; "in a sense. But,—" drawing back as the man fixed his ardent gaze upon her; "wait until I am free legally."

"And then you will listen to me? Julia! You will belong to me? How I shall protect and love and cherish you! Your slightest wish shall be mine." His arms were about her; his lips touched her forehead. For a moment she seemingly yielded to his embrace, and then drew away, as if afraid of the love within her grasp.

"Don't torture me, Julia!"

* * * * * *

"You are going to belong to me, Julia?" he asked when she no longer resisted.

"When I am free to marry you;" she assented, and then sped up the cliff leading to the Point.

The man turned and sought the bridle path leading to Ocean View, where he had come for the week end. He watched the woman until she had gained the highest cliff, and then walked slowly back to the hotel.

From **Life and Gabriella,** by *Ellen Glasgow.*

After a day of rain, the sun came out suddenly at five o'clock and threw a golden bar into the deep Victorian gloom of the front parlour. On the window-sill, midway between the white curtains, a pot of blue hyacinths stood in a cracked china plate, and as the sunlight shone into the room, the scent of the blossoms floated to the corner where Gabriella was patiently pulling basting threads out of the hem of a skirt. For a minute her capable hands stopped at their work, and raising her smooth dark head she looked compassionately at her sister Jane, who was sitting, like a frozen image of martyrdom, in the middle of the long horse-hair sofa. Three times within the last twelve months, Jane had fled from her husband's roof to the protection of her widowed mother, a weak person of excellent ancestry, who could hardly have protected a sparrow had one taken refuge beneath her skirt. Twice before Mrs. Carr had wept over her daughter's woes and returned her, a sullen saint, to the arms of her discreetly repentant Charley; but to-day, while the four older children were bribed to good behaviour with bread and damson preserves in the pantry, and the baby was contentedly playing with his rubber ring in his mother's arms, Gabriella had passionately declared that "Jane must never, never go back!" Nothing so dreadful as this had ever happened before, for the repentant Charley had been discovered making love to his wife's dressmaker, a pretty French girl whom Jane had engaged for her spring sewing because she had more "style"

than had fallen to the austrely virtuous lot of the Carr's regular seamstress, Miss Polly Hatch. "I might have known she was too pretty to be good," moaned Jane, while Mrs. Carr, in her willow rocking-chair by the window, wiped her reddened eyelids on the strip of cambric ruffling she was hemming.—*Ellen Glasgow.*

From **The Turmoil,** by *Booth Tarkington.*

There is a midland city in the heart of fair, open country, a dirty and wonderful city nesting dingily in the fog of its own smoke. The stranger must feel the dirt before he feels the wonder, for the dirt will be upon him instantly. It will be upon him and within him, since he must breathe it, and he may care for no further proof that wealth is here better loved than cleanliness; but whether he cares or not, the negligently tended streets incessantly press home the point, and so do the flecked and grimy citizens. At a breeze he must smother in whirlpools of dust, and if he should decline at any time to inhale the smoke he has the meager alternative of suicide.

The smoke is like the bad breath of a giant panting for more and more riches. He gets them and pants the fiercer, smelling and swelling prodigiously. He has a voice, a hoarse voice, hot and rapacious, trained to one tune: "Wealth! I will get Wealth! I will make Wealth! I will sell Wealth for more Wealth! My house shall be dirty, my garment shall be dirty, and I will foul my neighbor so that he cannot be clean—but I will get Wealth! There shall be no clean

thing about me: my wife shall be dirty and my child shall be dirty, but I will get Wealth!" And yet it is not wealth that he is so greedy for: what the giant really wants is hasty riches. To get these he squanders wealth upon the four winds, for wealth is in the smoke.—*Booth Tarkington.*

From **These Twain,** by *Arnold Bennett.*

In the year 1892, Bleakridge, residential suburb of Bursley, was still most plainly divided into old and new,—that is to say, into the dull red or dull yellow with stone facings, and the bright red with terra cotta gimcrackery. Like incompatible liquids congealed in a pot, the two components had run into each other and mingled, but never mixed.

Paramount among the old was the house of the Member of Parliament, near the top of the important mound that separated Hanbridge from Bursley. The aged and widowed Member used the house little, but he kept it up, and sometimes came into it with an unexpectedness that extremely flattered the suburb. Thus you might be reading in the morning paper that the Member had given a lunch in London on the previous day to Cabinet Ministers and ladies as splendid as the Countess of Chell, and—glancing out of the window—you might see the Member himself walking down Trafalgar Road, sad, fragile, sedately alert, with his hands behind him, or waving a gracious hand to an acquaintance. Whereupon you would announce, not apathetically: "Member's gone down to MacIlvaine's!" (Mac-

Ilvaine's being the works in which the Member had an interest), and there would perhaps be a rush to the window. Those were the last great days of Bleakridge.—*Arnold Bennett.*

From **A Far Country,** by *Winston Churchill.*

My name is Hugh Paret. I was a corporation lawyer, but by no means a typical one, the choice of my profession being merely incidental, and due, as will be seen, to the accident of environment. The book I am about to write might aptly be called The Autobiography of a Romanticist. In that sense, if in no other, I have been a typical American, regarding my country as the happy hunting-ground of enlightened self-interest, as a function of my desires. Whether or not I have completely got rid of this romantic virus I must leave to the aim of whose existence is to eradicate it from our literature and our life. A somewhat Augean task!

I have been impelled, therefore, to make an attempt at setting forth, with what frankness and sincerity I may, with those powers of selection of which I am capable, the life I have lived in this modern America, the passions I have known, the evils I have done. I endeavor to write a biography of the inner life; but in order to do this, I shall have to relate those casual experiences of the outer existence that take place in the world of space and time, in the four walls of the home, in the school and university, in the noisy streets, in the realm of business and politics. I shall try to set down impartially, the motives that have impelled my actions, to reveal in some degree, the amazing mixture of good

and evil which has made me what I am today; to avoid the tricks of memory and resist the inherent desire to present myself other and better than I am. Your American romanticist is a sentimental spoiled child who believes in miracles, whose needs are mostly baubles, whose desires are dreams. Expediency is his motto. Innocent of a knowledge of the principles of the universe, he lives in a state of ceaseless activity, admitting no limitations, impatient of all restrictions. What he wants, he wants very badly indeed. This *wanting things* was the cornerstone of my character, and I believe that the science of the future will bear me out when I say that it might have been differently built upon. Certain it is, that the system of education in vogue in the 70's and 80's never contemplated the search for *natural* corner-stones.

At all events, when I look back upon the boy I was, I see the beginnings of a real person who fades little by little as manhood arrives and advances, until suddenly I am aware that a stranger has taken his place.—*Winston Churchill.*

Reflection, Comment, and Explanation

In the development of his story, the author frequently pauses to reflect, comment or explain. Study the following excerpts, and note how the interest of the reader is secured by the adding of related facts and of ideas suggested by the situation.

From **The Freelands,** by *John Galsworthy.*

As the carved beauty of great buildings, so is the graven beauty of death, the unimaginable wonder of the abandoned thing lying so quiet,

marvelling at its resemblance to what once lived! How strange this thing, still stamped by all that it had felt, wanted, loved and hated, by all its dumb, hard, common-place existence! This thing, with the calm, pathetic look of one who asks of his own fled spirit; why have you abandoned me?

Death! What more wonderful than a dead body—that still perfect work of life, for which life has no longer use! What more mysterious than this sight of what still is, and yet is not!

* * * *

A stream ran there near the edge, and beech-trees grew beside it. In the tawny dappled trunks of those beeches, with their great, sinuous, long-muscled roots, was that something which man can never tame or garden out of the land; the strength of unconquerable fertility—the remote deep life in Nature's heart. Men and women had their spans of existence; those trees seemed as if there forever! From generation to generation lovers might come and, looking on this strength and beauty, feel in their veins the sap of the world. Here the laborer and his master hearing the wind in the branches, and the water murmuring down, might for a brief minute, grasp the land's unchangeable wild majesty.

* * * *

When she left him to go upstairs, Felix stayed consulting the dark night. As ever, in hours of ebbed vitality, the shapes of fear and doubt grew clearer and more positive; they loomed huge out there among the apple-trees, where the drip-drip

of the rain made music. But his thoughts were still *nebulous,* not amounting to resolve.

* * * *

He crossed a stile, and took a slanting path through a little wood. The scent of leaves and sap—all the bright early glow and beauty struck him with such force, that he could have cried out in the sharpness of sensation. At that hour, when man was still abed, and the land lived its own life, how full and sweet and wild that life seemed—how in love with itself. Truly all the trouble in the world came from the manifold disharmonies of the self-conscious animal called Man!—*John Galsworthy.*

* * * *

From **The Research Magnificent,** by *H. G. Wells.*

"The normal woman centres upon herself; her mission is her own charm and her own beauty, and her own setting; her place is her home. She demands the concentration of a man. Not to be able to command that is her failure. Not to give her that, is to shame her."

* * * *

His innate disposition was to treat women as responsible beings. Never in his life, had he thought of a woman as a pretty thing to be fooled and won and competed for and fought over. So that it was Amanda he wanted to reach and reckon with now, Amanda who had mated and ruled his senses only to fling him into this intolerable pit of shame and jealous fury. But the forces that were driving him home now were the forces below the level of reason and ideas,

organic forces compounded of hate and desire, profound aboriginal urgencies. He thought, indeed, very little as he lay in his berth or sulked on deck; his mind lay waste under a pitiless invasion of exasperating images that ever and again would so wring him that his muscles would tighten and his hands clench or he would find himself restraining a snarl, the threat of the beast, in his throat.

Amanda grew upon his imagination, until she overshadowed the whole world. She filled the skies. She bent over him and mocked him. She became a mystery of passion and dark beauty. She was the sin of the world. One breathed her in the winds of the sea. She had taken to herself the greatness of elemental things. . . .

* * * *

Through Amanda, he was coming to the full experience of life. Like all of us, he had been prepared, he had prepared himself to take life in a certain way, and life had taken him, as it takes all of us, in an entirely different, and unexpected way. . . . He had been ready for noble deeds and villainies, for achievements and failures, and here as the dominant fact of his personal life, was a perplexing riddle. He could not hate and condemn her for ten minutes at a time, without a flow of exoneration; he could not think of her tolerantly and lovingly, without immediate shame and resentment, and with the utmost will in the world, he could not banish her from his mind.

* * * *

During the intervening years, he had never

ceased to have her in his mind; he would not think of her it is true, if he could help it, but often, he could not help it: and, as a negative presence, as a thing denied, she was almost more potent, than as a thing accepted. Meanwhile, he worked. His nervous irritability increased, but it did not hinder the steady development of his Research.

* * * *

Long before his final parting from Amanda, he had worked out his idea and method for all the more personal problems in life; the problems he had put together under the headings of his first three "Limitations." He had resolved to emancipate himself from fear, indulgence, and that instinctive preoccupation with the interests and dignity of self which he chose to term Jealousy, and with the one tremendous exception of Amanda, he had, to a large extent, succeeded. Amanda, Amanda, Amanda. He stuck the more grimly to his Research, to drown that beating in his brain.

* * * *

The effect of India upon Benham's mind was a peculiar mixture of attraction and irritation. He was attracted by the Hindu spirit of intellectualism and the Hindu repudiation of brutality, and he was infuriated by the spirit of caste that cuts the great world of India into a thousand futile little worlds, all aloof and hostile, one to the other. "I came to see India," he wrote, "and there is no India. There is a great number of Indias, and each goes about with its chin in the

air, quietly scorning everything else."—*H. G. Wells.*

* * * *

From **A Far Country,** by *Winston Churchill.*

. . . Presently the strains of music pervaded my consciousness, the chimes of Trinity rang out in the damp night the Christmas hymn, *Adeste Fideles.* It was midnight—it was Christmas. How clear the notes rang through the wet air that came in at my window! Back into the dim centuries that music led me, into candle-lit Gothic chapels of monasteries on wind-swept heights above the firs, and cathedrals in mediaeval cities. Twilight ages of war and scourge and stress and storm—and faith. "Oh, come all ye Faithful!" What a strange thing that faith whose flame so marvellously persisted, piercing the gloom; the Christmas myth, as I had heard some one once call it. Did it possess the power to save me? Save me from *what?* Ah, in this hour, I knew. In the darkness, the Danger loomed up before me, vague yet terrible, and I trembled. Why was not this thing ever present, to chasen and sober me? The Thing was myself.

* * * *

New York, always a congenial place to gentlemen of vitality and means and influential connections, had never appeared to me more sparkling, more inspiring. Winter had relented; spring had not as yet begun. And as I sat in a corner of the dining-room of my hotel, looking out on the sunlit avenue I was conscious of partaking of the vigor of the well-dressed, clear-

eyed people who walked or drove past the window with the air of a conquering race. What else in the world was there more worth having than this conquering sense? Religion might offer charms to the weak. Yet here religion itself became sensible, and wore the garb of prosperity. The stone work of the tall church on the corner, was all lace; and the very saints in their niches, who had known martyrdom and poverty, seemed to have renounced these as foolish, and to look down complacently on the procession of wealth and power.

* * * *

Our first care was to create a delay in the trial of the case in order to give the public excitement a chance to die down. For the public is proverbially unable to fix its attention for long on one object continually demanding the distraction.

* * * *

I stood for awhile, gazing at the river, over the shallows of which the spendthrift hand of nature had flung a shower of diamonds. And I reflected that the world was for the strong, for him who dared reach out his hand and take what was offered. It was not money we coveted, we Americans, but power, the self-expression conferred by power. A single experience such as I had had the night before would suffice to convince any sane man that democracy was a failure, that the world-old principle of aristocracy would assert itself, that the attempt of our ancestors to curtail political power had merely resulted in the growth of another and greater

economic power that bade fair to be limitless.—*Winston Churchill.*

Description

The function of description is to enrich the action of the story, by making more vivid the picture suggested by the situation or characterization.

Description is to the mental eye what painting is to the corporeal. It varies from the mere elaboration of situation and characterization in dialogue, to ornate and picturesque detail, in which are used the rhetorical devices of simile, metaphor, personification, and the like.

Study in Description

From **The Freelands**, by *John Galsworthy.*

On and on the old "fly" rumbled between the shadowy fields. "The world is changing, Felix—changing!" Was that defeat of youth, then, nothing? Under the crust of authority and wealth, culture and philosophy,—was the world really changing; was liberty truly astir under that sky in the West of blood; and man rising at long last from his knees before the God of force? The silent empty fields darkened, the air gathered dewy thickness, and the old "fly" rumbled and rolled as slow as fate. Cottage lamps were already lighted for the evening meal. No laborer abroad at this hour! And Felix thought of Tryst, the tragic fellow—the moving lonely figure;—emanation of these solitary fields, shade of the departing land! One might well see him as that boy saw him, silent, dogged, in a gray light such as this now clinging above the hedge-grows and the grass!

Ornate Description.

The moon indeed was palest gold behind the pines, so that its radiance was a mere shower of pollen, just a brushing of white moth-down, over the reeds of their little dark pond, and the black blur of the flowering currant bushes. And the young lime-trees, not yet in full leaf, quivered estatically in that moon-witchery, still letting fall rain-drops of the past spring torrent, with soft, hissing sounds. A real sense in the garden of God holding his breath in the presence of his own youth.

* * *

And when he did put in his day at the works, he did turn the nose of his car towards Tod's. Travelling along grass-covered roads, the beauty of this England struck his not too sensitive spirit and made him almost gasp. It was that moment of the year when the country-side seems to faint from its own loveliness, from the intoxication of its scents and sounds. Creamy-white may, splashed here and there wtih crimson, flooded the hedges in breaking waves of flower-foam; the fields were all buttercup glory; every tree had its cuckoo, calling; every bush its blackbird or thrush in full evensong. Swallows were flying rather low, and the sky, whose moods they watch, had the slumberous surcharged beauty of a long fine day, with showers not far away. Some orchards were still in blossom, and the great wild bees, hunting over flowers and grasses warm to their touch, kept the air deeply murmurous. Movement, light, color, song, scent, the

warm air, and the fluttering leaves were confused, till one had almost become the other.

And Stanley thought, for he was not rasphodic, "Wonderful pretty country! The way everything's looked after—you never see it abroad!" —*John Galsworthy.*

Ornate Description.

From The Research Magnificent, by *H. G. Wells.*

There were things as between us as lovers,—love, things more beautiful than anything else in the world, things that set the mind hunting among ineffectual images in a search for impossible expression, images of sunlight shining through blood-red petals, images of moonlight in a scented garden, of marble bleaming in the shade, of far-off wonderful music heard at dusk in a great stillness, of fairies dancing softly, of floating happiness and stirring delights, of joys as keen and sudden as the knife of an assassin, assassin's knives made out of tears, tears that are happiness, wordless things; and surprises, expectations, gratitudes, sudden moments of contemplation, the sight of a soft eyelid closed in sleep, shadowy tones in the sound of a voice heard unexpectedly; sweet dear magical things that I can find no words for.—*H. G. Wells.*

Description and Narration

Description is often supplemented with narration in order to carry on the story and secure variety and interest. In the following passages description and narration are intermingled.

From **The Research Magnificent**, by *H. G. Wells.*

Let men stew in their cities if they will. It is in the lonely places, in jungles and mountains, in snows and in fires, in the still observatories and the silent laboratories, in those secret and dangerous places where life probes life, it is there that the masters of the world, the lords of the beast, the rebel sons of Fate come to their own. . . .

You sleeping away there in the cities. Do you know what it means for you that I am here tonight? Do you know what it means to you?

It am just one—just the precursor.

Presently, if you will not budge, those hot cities must be burned about you. You must come out of them. . . .

He wandered now uttering his thoughts as they came to him, and he saw no more living creatures because they fled and hid before the sound of his voice. He wandered until the moon, larger now and yellow-tinged, was low between the black bars of the tree stems. And then it sank very suddenly behind a hilly spur, and the light failed swiftly.

He stumbled and went with difficulty. He could go no farther among these rocks and ravines, and he sat down at the foot of a tree to await the day.

He sat very still indeed.

A great stillness came over the world, a velvet silence that wrapped about him, as the velvet shadows wrapped about him. The corncrakes had ceased, all the sounds and stir of animal

life had died away, the breeze had fallen. A drowsing comfort took possession of him. He grew more placid and more placid still. He was enormously content to find that fear had fled before him and was gone. He drifted into that state of mind, when one thinks without ideas, when one's mind is like a starless sky, serene and empty. * * * He stood up and stretched himself and wondered whether he had dreamed of a tiger.

He tried to remember and to retrace the course of his over-night wanderings.

A flight of emerald parakeets tore screaming through the trees, and then far away uphill, he heard the creaking of a cart. He followed the hint of a footmark, and went back up the glen slowly and thoughtfully.

Presently he came to a familiar place, a group of trees, a sheet of water, and the ruins of an old embankment. It was the ancient tank of his over-night wanderings. The pool of his dream?

With doubt still in his mind, he walked round its margin to the sandy level beyond, and cast about and sought intently and at last found, and found clearly, imposed upon the tracks of several sorts of deer, and the footprints of many biggish birds, first the great spoor of the tiger and then his own. Here the beast had halted, and here it had leaped aside. Here his own footmarks stopped. Here his heels had come together.

It had been no dream.—*H. G. Wells.*

From **The Burden of the Strong**, by *Josephine Turck Baker.*

To be alive and to be spared the cruel relentless torturings of self-condemnation! Julia Hamilton ran up the macadam road leading to the highest cliff at the Point, with a song in her heart and a prayer on her lips, breathed in thankfulness to the Great Unknown, that she was not to be arraigned before the bar of her own accusation, hopeless, never-ending, in its silent persistent inquisition. If Joseph Hamilton had died! She would not permit herself to think further. He had not died, but was now with her mother and little son in New York, and was completely restored to health. She had not seen him, however, since the eventful night when he had so nearly ended his life, she having only just returned from a sojourn abroad.

Oh, it was good to be alive! to be well once more, to feel her pulses beating riotously in the glad joy of living. She would forget everything, for the time being, but the beauty of the scene before her. It was late in March, and the weather was neither cold nor warm,—one of those clear, sun-bedazzled days that follow quickly on the heels of winter, bringing a prophecy of summer soon to come, yet gloriously suggestive, in its exhilarating breath, of winter's strength-giving blasts.

Nature quickly fills her gaps,—each season offering its special appeal to her lovers,—her varying aspects but different phases of many charms.

It was the Sabbath Day, and as Julia Ham-

ilton passed the first bluff upon which the village church stood, sentinel-like in its command of the village below, she could hear the voices of the congregation ascend in songs of praise to the Ruler of all things. What blindness of vision was it that mistook cloistered walls for the Church of God! She looked at the cloudless sky above, the wild breakers below,—"God's Church is my Church!" she exclaimed; "the sky is its dome! The song of praise is in my heart. It vibrates to the uttermost parts of the universe. Not one joyous note is lost! Its waves return in cycles with the years! each cycle but increases its resonance. It grows louder with the growing years. Praise be to the Powers that brought my soul into being!"

She looked out reverently upon the sea, raising her arms in benediction. Always appealing to her variant moods, it now presented to her exalted state a scene of wildly inspiring grandeur. She gloried in the strength that threw its mad breakers high upon the overtopping cliff, tossing them the while, carelessly, like a child at play.

"The power that is in you is also in me!" she cried, exultantly, defiantly, "only in a lesser degree. You are master of your domain; I, of mine. The world, too, is at my feet. It is mine to select the richest of her treasures; it is yours to bear them to me. But I am alive! I breathe. Life runs in my veins. I can think; can feel. Do you hear me?" she cried, while the waves sounded their breakers on the rocks, drowning the loud exultant tones that would meet defiance with defiance. "I can feel!" she repeated. "I

can love! Oh, life! it is wonderful! and earth is a Paradise."

Her words brought a vision of her child before her. She recalled how at his birth so keenly had her senses been awakened, so alive had she become to the responsibilities of motherhood, it had seemed for a time that she had been sinful to bring into a sullied world, so pure and white a blossom. With her intelligence, she had reasoned, she should not have added one more soul to those already born. The earth was not, as yet, a fit dwelling place for such as these of whom the Christ had said: "Suffer little children to come unto me, and forbid them not."

Julia Hamilton was Pagan, but she acknowledged the Christ as she acknowledged Buddha, Mohammed, and all other bearers of an enlightened teaching. In those early days of her motherhood, she had looked upon the child, sleeping upon her breast, the potentialities of its little life hidden from mortal sight, and she had thought of the endless cycles of time that must evolve before earth could match in innocence, the touch of her baby's hand. She had shuddered when she thought of the possibility of those precious fingers' becoming stained; and had heaped bitter denunciations upon herself for bringing an innocent child into a wicked and damning world. She must have been ill, morbid, she reasoned, carried, as she now felt herself to be, to the highest pinnacle of human exaltation.

The sun enveloped her with its effulgent rays; the air, which had become sharp, bit at her glowing cheeks; the breakers rioted madly be-

low, dashing her, the while, with needle-like sprays, which glinted like diamonds, in the shafts of sunlight.

"A boon! a precious boon is life! A gift! It is wonderful to be alive!—it is divine! And man can become divine, even as Christ, and Buddha, and Mohammed, and all holy men who have blazed the trail of light through the darkness. God! He is not without. He is within. He dwells in all that is,—in the innermost and in the outermost. He is in everything that exists," she repeated,—"everything. Every atom is divine. That part of us which errs, is only holiness blinded for the time by the selfish eyes of the ego. Enough of God exists in everything to become Godlike,—no, God,—a part of God Himself,—omniscient, eternal. "The whole secret will be discovered in time," she exclaimed exultingly. "The finite even now is breaking down its bars. There must come a moment when the last bar will be torn away, and man will stand forth a god."

Julia Hamilton believed all that her song of promise sounded. She wondered whether humankind would not awaken more quickly to the truth,—would make longer strides towards the goal of infinitude,—should not all the good people toss their hymn-books to the winds, and turn to Life with its needs for teacher. How much precious time was spent in prayer, when there was *Work* to be done! She had come to see that there were three stages in man's evolution, —the brute, the human, the divine. The science of biology made this manifest. In the brute

stage, only the strong had a chance to survive; the weak were left to perish. In the human stage, the strong bear the burden of the weak. In the last stage, ah, what then? Men shall be Gods. Humankind will have given way finally to the sovereignty of the God within, and will have become Godlike,—nay, Gods in truth. In the meantime there was work to do. Were all the so-called elect to band together, to work as brothers, there would be no "East Sides," no "Ghettos," no stamping down of other people's rights, no crushing out of little lives and child-bearing mothers.

In truth, humanitarian impulses will outlive creeds; our churches are even now administering to the starved condition of the body, as well as of the spirit.

The God-like uses to which these multitudinous "houses of God" could be put! "Open by day and night," should blazon on their arches, combating the influence of the destructive agents, vice, disease, poverty. What a wasteful and non-economic misuse that closes doors practically for six days of the week, and opens them only on the seventh for people who have little need to enter; none, were they about their Father's business!

A picture in extreme architectural contrasts projected itself upon her mental canvas; a vision of gorgeous splendor limned itself against a background of squalid meanness,—the magnificent "houses of God" silhouetted against a sky that domed alike the miserable tenements of the Ghetto. Spire upon spire, rising from pinnacled

towers in majestic buttressed Gothic, stood out against line upon line of flat-roofed, naked surfaces. Imposing façades, picturesque by virtue of myriad variations in ornate detail, paralleled themselves with ignoble exteriors, unadorned,—hideous in their row upon row of squalid, unbroken sameness. Blue-arched domes, borrowing their color from the vaulted sky, emphasized the unrivaled ugliness of the blackened, smoke-stained enwallments of the abodes of the miserable tenants,—wretched creatures, who had hoped to find in the "land of the free" an escape from the ills of their native home.

"God! the awfulness of it all!"

The woman, lost in contemplation of the picture, covered her face with her hands and shuddered. She groaned aloud as she recalled her last visit to the Ghetto district,—the stifling air, but one pair of windows in many cases doing service for three times the number of rooms,—sin-breeding, disease-breeding, death-breeding, in its poisonous filth; joy-killing in its day-to-day combat with this Hell-born triad.

The swarms of unkempt children,—she could see them as she saw them last, on a fiercely hot day in August,—overspreading the small, stifling rooms, and the narrow, stifling streets, whose one virtue was the narrowness that precluded the transit of any vehicle other than the ever-present push-cart; thus offering a comparatively safe haven for the little lives that congregated there,—or that tumbled there, as the case might be, from crowded doorways, or broken stairways,

—sometimes from fire-escapes, whose inviting coolness would never again offer a retreat to the little mangled, sun-scorched bodies, seeking escape from the mad, torturing heat of a Ghetto mid-summer.

"The little children!" she cried. "I must go to them! I have neglected them too long!"

A sudden revulsion of feeling checked her enthusiasm. Was she responsible, she asked herself, for those who had no claim on her? What about the large majority of people who went about their daily tasks without questioning their obligations to their fellow men? They might be right, and she, wrong. What were these ill-clad, dwarfed men and women to her? They were not children,—children laughed and played and knew no care. Her child was lulled to sleep at night to the singing of soft melodies,—locked in her arms, with the moon he loved so well shining upon him through screened enclosures. What had she to do with stifled rooms, darkened cellars, reeking with disease-breeding germs? Possibly interference in matters detached from one's needs was not in the scheme of man's evolution. Suppose it had been ordained from the beginning that man was to account to himself alone? What of it? And yet the words, pregnant with wisdom, came to her,—"The falseness of an opinion is not for us any objection to it. The question is, how far is it life-furthering—life-preserving?" This was the gage to determine the value of an opinion,—and hence of social codes, their variant standards being set

by geographical boundaries, thus accounting for the flexibility in ethical interpretation by different peoples.

Are we to recognize that crime, sickness, poverty, squalor, slavery, furnish the soil for man's development as does the offal for vegetable growth? But why this questioning? "Fitness to survive" could no longer occupy its natural position if mankind was to evolve from the brute stage. We had gone beyond the point where, Spartan like, we could hurl our weaklings into the abyss; in consequence, there remained the obligation of the strong to bear the burden,—to bring into operation activities whereby each could develop the highest of which he was capable, physically, and morally, and spiritually.

"And in the end, things must be as they are, and have always been,—the great things remain for the great; the abysses, for the profound, the delicacies and thrills, for the refined,—and to sum up shortly, everything for the rare." The philosopher was right,—these were great truths,—the great things remain for the great; but happily the great, the strong, the wise, can disclose the hiding-places of their greatness, their strength, their wisdom, and step by step can guide others over the path that had led them to the peaks. *The great have not always been great; they have become so.*

Yes; there was work to do, and she must do it; and now that she had recovered her health and mental equilibrium, she felt a sudden influx of renewed strength,—an ability to cope with whatever she should set out to do.

Quoted Dialogue.

In quoted dialogue, the explanatory clauses should be so varied as to avoid monotony of expression. Thus, for example, instead of unduly repeating "He said," "He cried," "He ejaculated," the writer should aim to secure variety by such wording as will express the idea in other terms. In the following excerpts, variety in the explanatory clauses is obtained by the use of synonymous expressions and by a phraseology which leaves no room for doubt as to which one of the speakers the author has in mind.

From "Reserved Rights," by *Frank Golwey Jones,* in *The Saturday Evening Post,* December 26, 1914.

He greeted; He prescribed.

Day strode into his partner's office and dropped his valise.

"Hello, Will!" *he greeted.*

Conroy bounced from his desk to shake hands.

"Back already?" *He peered up at the younger man's face.* "Didn't Wharton sign, Jim?"

"Yes." *Day slumped into a chair and stretched his long legs.* "Whew, but I'm tired! Couldn't sleep on the train." *He scowled reflectively.* "Yes, he signed; that's what worries me. I lay awake all night puzzling over it. He was too willing."

Relief ironed out the wrinkles of anxiety on the round face of the senior partner and left the smooth, lustrous surface of complacence. Con-

roy sat down. He hitched his creased trousers loose from his plump knees, then dug into the beast pocket of his natty brown cutaway and proffered his cigar case.

"You need a good smoke, Jim," *he prescribed.*

* * *

Day continued.

"Well," *Day continued with dry deliberation,* "Wharton did not look that way. He didn't make a wry face; he smacked his lips. I tried to jolly myself into believing I was the doctor and that I just had forced a bitter dose down his throat, but"—*he stared reminiscently into a cloud of smoke*—"I felt like a mouse. Wharton actually purred when we signed the contract."

"Did he make you change anything or insert some new clauses?" *Conroy guessed anxiously.*

"Never suggested the revision of a line." *Day leaned far back in his chair and shut his eyes.* Half a dozen puffs of smoke popped in rapid succession from his lips.

"I wish I could see his game."

"He hasn't any," *boomed the senior partner's positive opinion.*

* * *

Day conceded.

"You're right about one part anyway," *Day conceded with a grim smile:* "The Consolidated is fully protected. You'd be justified in borrowing an orphan's last dollar to put up on that."

* * *

Assented cheerily.

"Have it your own way," *Conroy assented cheerily.* "But plenty of mice grow fat from

drinking old Tom's milk while he's asleep. For instance, look at the manufacturers that are getting rich making accessories for automobiles. I suppose Wharton would pounce on us if we gave him a good chance. That'd be only business. We've got to be careful. But we want that milk, don't we?"

* * *

He chortled; Day paraphrased.

Conroy snatched the order greedily. His eyes gloated over the brief paragraph of typewriting on the printed form.

"Straight as a string, by George!" *he chortled.* "A few more of these and we can buy automobiles, Jim!"

"Don't count your punctures until they're patched," *Day paraphrased.*

* * *

This rumpled Conroy's gloss.

This rumpled Conroy's gloss, but the junior partner proceeded ruthlessly:

"Well, that's the way you'd feel, too, if you just had come from that enormous plant down in New York. You know the history of the Consolidated Electric Company as well as I do. You understand why it maintains the biggest legal department in the business. Whenever it has gone hunting for a small competitor or a poor inventor the other fellow always got clawed through a knot hole in the end. Now why should the cat turn angel to Conroy & Day? I tell you, Will, Wharton's playing with us. We're just mice."

* * *

He paused and frowned.

....."That would mean big money for us." *He paused and frowned.* "I've got a hunch they're going to offer us that job. I suppose, though, you'd think it wasn't safe to tackle it?"

* * *

Day remonstrated.

"Now look here, Will," *Day remonstrated testily,* "I want you to cut out that kind of talk! I'm no kill-joy.

* * *

He roared.

"We mustn't take it!" *he roared.*

* * *

He snapped

"We will take it!" *he snapped viciously.* "I'm not a coward, if you are!"

* * *

The low voice shook.

"You didn't mean that, Will." *The low voice shook.* "I promised I'd take chances with you if we both keep our eyes open. Let's sit down and look that thing over. If it's all right we'll tackle it together." *He held out his hand.*

* * *

Conroy made gruff amends.

"I'll leave it to you, Jim," *Conroy made gruff amends to his friend.*

* * *

He pointed to the shipping instruction.

The senior partner impetuously picked up the Consolidated Electric Company order. He pointed to the shipping instructions:

"They allow us until the first of November, Jim. We can put on a night crew and won't have to buy any additional machinery or make extra tools. All we have to figure on is the raw material and the labor. Forty thousand dollars ought to cover them—forty-five at the most."

"Can we borrow the money?" *Day brushed aside the minor detail of the exact amount.*

* * *

He gasped.

"Jim, look at this!" *he gasped.* "They're canceling the order! They can't do that!"

Day's chin jutted forward like the undershot jaw of a bulldog. He took the letter and swept his eyes over it. *Then he read it aloud very precisely:*

"New York, October 11, 19—.

"Conroy & Day,

"Lakeport, Michigan.

"*Gentlemen:* Please take notice that we shall not require the material listed in our requisition 118697-P, specification 84791-K thereto attached. Said requisition is hereby canceled in accordance with the right reserved therein.

"Respectfully,

"Consolidated Electric Company,

"A. F. Lewis, *Manager of Supplies.*"

"They can't do that!" *frantic Conroy screamed.* "It's against the law!"

* * *

Was his quiet comment.

"I wouldn't have put my name to that," *was his quiet comment.*

* * *

Conroy argued.

"How could they be?" *Conroy argued desperately.*

* * *

The junior partner snapped.

"It's just the sort of thing we've been getting ready for!" *the junior partner snapped.* "For heaven's sake keep quiet!" he summarily cut off another helpless wail. "I knew it would come, though I didn't guess this particular way. I am thankful we had our eyes open before it hit us."

* * *

Sputtered hysterical Conroy.

"That's what I'd like to know!" *sputtered hysterical Conroy.* "It's—it's a confounded outrage!"

* * *

Begged Conroy.

"But what are we going to do?" *begged Conroy, wringing his hands.*

* * *

He directed.

"You go to Chicago to-night," *he directed Conroy decisively.* "If you can borrow twenty-five thousand for six months we'll take the job. I'll write the Consolidated to-day about those two points we found in the specifications; that'll give us time to learn exactly where we stand regarding money before we accept the order. I'll sign a blank note for you to take along, so you can close the loan on the spot if the bank is agreeable."

Conroy's elation was a little subdued by the seriousness of his partner's manner. "It'll all

come out right, Jim," *he declared his conviction.*

"We'll make it!" *replied Day grimly.*

* * *

He boasted.

"It was easy, Jim!" *he boasted.* "Hargrave treated me like a prince."

* * *

Conroy pleaded.

"Do you feel sure the Consolidated will have to take the machines off our hands in the end?" *Conroy pleaded for the gleam of hope he saw.*

* * *

He joked.

"Hello, Will! Have you been waiting there for me all night?" *he joked.*

"Did you find out anything?" *Conroy voiced his tense anxiety.*

* * *

He exclaimed.

"Wharton!" *he exclaimed.*

* * *

He yielded.

"You win the pot," *he yielded laconically,* "though I don't believe you've got even openers. You can ship those machines to Pittsburgh." He reached into his pocket and tossed a paper to Day.

* * *

He flung his ringing defiance.

"Come in, Wharton!" *He flung his ringing defiance like a David to a Goliath.*

The stenographer prudently slipped out as the president of the Consolidated Electric Company entered the private office.

"Good morning, Mr. Day," *Wharton greeted suavely.* He offered his hand.

"Not yet!" *The junior partner bluntly refused to pretend amenity.* "You shook hands with me in New York when we signed that contract. State your business—don't waste any time."

* * *

The magnate sneered.

"You think, then," *the magnate sneered,* "we'll do that?"

"I know it!" *bluffed the junior partner.*

* * *

The old man asked.

Unexpectedly the shrewd old man asked, "Do you play poker, Mr. Day?"

The question was so very pat that the junior partner grinned.

"Occasionally," *he admitted.* Then he put on his poker face of inscrutability.

"So do I," *Wharton confessed dryly.*

* * *

He snarled.

The face of the president of the great trust was white.

"It's a hold-up!" *he snarled.* "I'll——"

"No—merely a lesson!" Day interrupted laughingly. "I only wanted to convince you we hadn't been bluffing. Of course, I wouldn't rob a friend."

He said; cried Day

Wharton grabbed it and thrust his other hand into his pocket.

"I brought a bank draft with me," *he said.* "Take it quick! I want to get back to New York where I can feel safe."

The door opened and Conroy came in.

"Hello, Will!" *cried Day.* "This is Mr. Wharton. We've just fixed up that little matter about the Pittsburgh order. Here's the New York draft."

The president of the Consolidated Electric Company peered at the bewildered face of the senior partner. Then he whirled accusingly to Day.

"You were bluffing!" *he cried.*

"No post-mortems allowed!" *Day said with a grin.*

Description and Narration with Quoted Dialogue

In addition to securing variety in quoted dialogue by means of synonymous expressions, as "He said," "He cried," "He ejaculated," and the like, the author varies the monotony by omitting the explanatory clause, and gains interest by introducing narration and description relevant to the situation.

In the following dialogues, note the methods employed in establishing the speaker and in giving variety and interest to the story.

From **Life and Gabriella,** by *Ellen Glasgow.*

Wiping her eyes on the ruffle of her sofa pil-

low, she sat up and faced him, while her pride hardened again.

"Gabriella, I have come back."

"I see you have," she answered coldly, and choked over a sob.

"What are you crying about, Gabriella?"

"I—I have a headache."

"Have you thought about me at all to-day?"

"A little."

He laughed softly, the laugh of a conqueror.

"I am glad at least that I didn't give you the headache."

"You didn't. I had it anyway."

He was radiant, he was as fresh as the wind. He never in his life looked so gay, so handsome, so kind. His blue eyes were brimming with might. The mere fact of being alive, seemed to fill him with ecstasy. And she loved him for his gaiety, for his lightness, for the ease with which he took for granted her unchangeable love. She longed with all her soul and body to prove this love by a surrender more complete than any she had made in the past. She longed to say: "I am yours to do with as you please, and nothing in the universe matters but you and my love for you." The very core of her nature longed to say to him; but her indomitable pride, which even passion could not overcome, kept her sitting there in silence, while her heart was bursting with happiness.

"Have you thought it over, Gabriella?"

—Ellen Glasgow.

From **Eltham House,** by *Mrs. Humphry Ward.*

He found Carrie in her sitting-room, opening the letters of the evening. She had exchanged her evening dress for something soft and flowing, and her radiant looks showed not a trace of fatigue.

"Wasn't it a pleasant evening, Alec?" she said joyously, as he entered, holding out her hands to him. Then, arrested by his expression, she changed her tone——

"Darling—is anything wrong?"

He threw himself into a chair beside her, made a movement to give her the letter in his hand, thought better of it and put it in his pocket.

"They won't have me at Hull," he said, trying to laugh off the blow. "Never mind. We'll be even with them yet—hypocrites!"

"They won't have you at Hull?" she repeated. "You don't mean——"

"I do mean it, I mean just that. I don't suit their puritanical taste."

The color died out of Caroline's cheeks, and then returned upon them with a rush.

"What have they to do with our private affairs?" she said, passionately.

—*Mrs. Humphry Ward.*

From **A Far Country,** by *Winston Churchill.*

The man had risen and was coming around the counter. He was Herman Krebs.

"You here?" I exclaimed.

He did not seem to notice the lack of cordiality in my tone. He appeared so genuinely glad to see me again that I instantly became rather ashamed of my ill-nature.

"Yes, I'm here—in the legislature," he informed me.

"A Solon?" He smiled. "And you?" he inquired.

"Oh, I'm only a spectator. Down here for a day or two."

He was still lanky, his clothes gave no evidence of his prosperity, but his complexion was good. His skin had cleared. I was more than ever baffled by a resolute good humour, a simplicity that was not innocence, a whimsical touch seemingly indicative of a state of mind that refused to take too seriously certain things on which I set store. What right had he to be contented with life?—*Winston Churchill.*

From **These Twain,** by *Arnold Bennett.*

Edwin's absence had stopped the natural free course of conversation. But there were at least three people in the room whom nothing could abash: Mrs. Hamps, Clara, and Mr. Peartree.

Mr. Peartree, sitting up with his hand on his baggy knees, said:

"Everything seems to have turned out very well in the end, Mr. Clayhanger—very well, indeed." His features showed less of the tedium of life.

"Eh, yes! Eh, yes!" breathed Auntie Hams in ecstasy.

Edwin, diffident and ill-pleased, was about to suggest that the family might advantageously separate, when George came after him into the room.

"Oh!" cried George.

"Well, little jockey!" Clara began instantly to

him with an exaggerated sweetness that Edwin thought must nauseate the child, "would you like Bert to come up and play with you one of these afternoons?"

George stared at her, and slowly flushed.

"Yes," said George. "Only——"

"Only what?"

"Supposing I was doing something else when he came?"—*Arnold Bennett.*

From **The Research Magnificent**, by *H. G. Wells.*

". . . Get back into the carriage Amanda."

"You know it's dangerous, Cheetah. The horse is a shier. That man is blind in one eye."

"Get back into the carriage," said Benham, whitely angry. *"I am going to drive!"*

"But——!"

Just for a moment Amanda looked scared. Then with a queer little laugh she jumped in again.

Amanda was never a coward when there was excitement afoot. "We'll smash!" she cried, by no means woefully.

"Get up beside me," said Benham, speaking in English to the driver but with a gesture that translated him. Power over men radiated from Benham in this angry mood. He took the driver's seat. The little driver ascended and then with a grim calmness that brooked no resistance Benham reached over, took and fastened the apron over their knees to prevent any repetition of the jumping out tactics.

The recovering landlord became voluble in the doorway.—*H. G. Wells.*

From **The Freelands**, by *John Galsworthy*.

"Look here, Freeland; about my wife and yours and Tryst and the Gaunts, and all the rest of it! it's a pity, isn't it? This is a small place, you know. What's your own feeling?"

Tod answered:

"A man has only one life."

Maloring was a little puzzled.

"In this world. I don't follow."

"Live and let live."

A part of Malloring undoubtedly responded to that curt saying, a part of him as strongly rebelled against it; and which impulse he was going to follow was not at first patent.

"You see, *you* keep apart," he said at last. "You couldn't say that so easily if you had, like us, to take up the position in which we find ourselves."

"Why take it up?"

Malloring frowned. "How would things go on?"

"All right," said Tod.

Malloring got up from the sill. This was *laissez-faire* with a vengeance. Such philosophy had always seemed to him to savor dangerously of anarchy. And yet twenty years' experience as a neighbor had shown him that Tod was in himself perhaps the most harmless person in Worcestershire, and held in a curious esteem by most of the people about. He was puzzled and sat down again.

From **The Burden of the Strong,** by *Josephine Turck Baker.*

Julia Hamilton held no utopian ideas; she did not expect to revolutionize existing conditions, but she felt that she could help to better them. The same qualities that make for successful generalship in warfare,—where the more the murdered the greater the victory,—could be used conversely in rehabilitating the defeated in life's battle. The "hows and the wherefores,"—these had to do merely with detail to be worked out in action. The world would be a Paradise if mankind were but enlightened, where mind and heart alike were educated. Were it not for ignorance and heartlessness, life's purpose would be no riddle. The answer was easy. The reason for being is *being.* The world was asleep, —had not yet awakened. The joy of living was the ultimatum of existence, and only altruism secured for the individual the conditions that make happiness possible.

Selfishness, greed, graft, inhumanity,—this is what was destroying us,—billions of dollars spent yearly in a war upon criminals!—she laughed in ironical bitterness,—this was the policy of our boasted civilization, and only now and then a dissenting voice to preach the doctrine of *prevention.* In our mad fear of pauperizing an already pauperized body; in our selfish pursuit of superculture; in our blind obedience to the unwritten law that man shall attend to his own affairs alone, we permit the unborn to awaken in a world of wretchedness and squalor; to follow a path reeking with filth, and slimy with the

sweat and blood of the victims that have fallen there,—have died there, with only now and then a rescuing hand.

She experienced a sudden re-birth,—a vision of what can be achieved by one richly endowed spiritually, mentally, and possessed, too, of wealth sufficient to bring into actuality what appeared upon her mental horizon. Why had not the vision appeared before? Why was the voice only now distinguishable,—calling to her,—reaching her ear at last, above the mad Babel of riotous sound; the jargon of polyglot tongue,—this torturous wail from blackened and despairing souls; from parch-bound throats of *miserables,* whose smothered cries fall soundless on ears from long unheeding grown no longer heeding.

Julia Hamilton leaped panther-like up the steep cliff. What manner of man was it that first invented the walk? "He must have been ill, and nearing his grave," she mused. The fashion must have been set as was that of high collars to hide the mole in a vain queen's neck. Little children run and leap and dance, and are therefore very healthy and wise. They become ill and unwise, only when interfered with by an ignorant domination which confines them behind closed doors, and feeds them on unhygienic food. It would be farcical to contemplate were it not so hideous in its consequences,—this ignorance which is so generally mistaken for intelligence." As she ran from cliff to cliff, her head kept pace with her feet, leading her from one point of view to a still higher one, until she

had gotten beyond the beaten path of common thinking. It was wonderful, she reasoned, that people who consider themselves enlightened, know less when it comes to the care of their bodies than the little feathered folk of the forest. If civilization had brought man to his present sickly inheritance, then it would be better to go back to the time of Pan; to Arcadia.

She had by this time reached the huge boulder where she had sat many an hour during the golden summer days, dreaming out for herself a new happiness that was to envelop her life with the "effulgence of its glory." The witchery of the sky and the sea was upon her. She peopled them in her imagination with spirits of another world, differing from humankind only in the degree of their development. She felt akin to these. She could talk to them,—could reveal her inmost soul. In this intercourse was freedom,—detachment from prescribed tradition. Here was the epitome of that universality by which man makes known himself to his brother man. Love, joy, exaltation,—oh! it was wonderful to be alive! Was it? Yes; if only one could forget the wretchedness and misery that poisoned the lives of so many of one's fellows. For a few moments she would forget it, and be lost to everything but the glory of the day and the joy of existence. She raised her arms exultingly,—her head thrown back in the highest exaltation of feeling. Her breath came fast as the meaning of life became sentient. To be,—to act,—to give of the largess of her world to those less fortunate,—that was the highest.

"Julia! Why did you write that cruel letter?"

The sudden appearance of Mr. Forsyth brought Mrs. Hamilton's interrogations to a full stop. She had not seen him until he stood before her.

"Why did you write that letter?" he demanded.

Mrs. Hamilton remained silent, overcome with surprise at seeing him.

"Surely, you do not mean to put me out of your life forever?"

"I must!" she at last found voice to answer.

"Have you forgotten so soon?"

"No! no!" she answered tremulously, "but I have made my decision, and I must stand by it. I know now what is best,—where my duty lies."

"Your duty is to yourself. Don't make the mistake of thinking that another's happiness should take precedence over your own. There is no virtue in renunciation when one's self must be laid on the altar."

"I used to think as you do," the woman answered quietly, "but I don't feel that way now, —life looks different—"

"You shall not make this sacrifice. It is your right to be loved,—loved as I love you, Julia."

"But there is Joseph," she answered. "You have forgotten Joseph."

"You would still have him," he assured her. "You see," he argued, "your situation is not like Mrs. Manning's. The court would rule in your case that Joseph belonged to you."

"Yes; that is just it." Mrs. Hamilton broke

in quickly. "But don't you see I should deprive him of his father and my husband of his child."

"Joseph is not to be considered,—children so soon forget."

"Joseph loves his father, and his father loves him. If you were to see the two together, you would understand."

"Your husband has forfeited his right to his child."

"No! no!" Mrs. Hamilton contradicted with spirit; "he has not."

"Surely, you know that your husband is no longer entitled to your loyalty." Mr. Forsyth could not believe that Mrs. Hamlton was unaware of her husband's defection.

"I look at the situation very differently from before;" Mrs. Hamilton evaded directly answering his question. "Of course, while I still feel that a mother has prior rights to her child, I have come to recognize the rights of a father as well, and above all, the supreme right of the child to the possession of both parents."

"Then you repudiate your former belief!"

"No! No!" Mrs. Hamilton denied the accusation with emphasis. "No; I still feel that only those who love each other are truly wedded, and I believe most emphatically that only those who love each other should marry, but I also believe that the family as an institution must not rest its claims alone on love, which in spite of its vows 'till death do us part,' is subject to change,—this we must concede in the light of human experience. Consequently, the family, if it is to exist at all, must rest upon a stronger postulate

than when love ceases, the marriage should be annulled."

"You would not have the family exist after love has gone out of it. You cannot mean this."

"Yes," she answered quietly but with the assurance born of conviction; "provided harmonious relations can be sustained." She believed discord to be fatal in its disrupting effects. "But where love has once existed, there is always the chance that the divine spark can be again rekindled. At best, we have but little knowledge of ourselves,—of what we truly feel. What we often mistake for love is merely its counterfeit. We become obsessed with an emotion only remotely related to real love, which calls for honor, virtue, often sacrifice."

"You would have the family endure in spite of broken vows!" he protested.

"It must!" she insisted,—convinced of the logic of her reasoning,—if we concede to the priority of parents' and children's rights over those of husband and wife. If the family is to survive, it must survive in spite of shifting love. We might as well look at the situation just as it exists."

"Your conclusion implies forgiveness of the erring, and it is not human to forgive," he replied; "that belongs to divinity, and we are not divine yet;" adding, "if the weak cannot breast the tide, they must sink. 'The race is to the swift, Julia.'"

"It is only in the brute stage that the weak are left to perish," she answered quietly; "in

the human, the weak become the BURDEN OF THE STRONG."

"Julia!" he exclaimed bitterly, as he tried to argue her from the position she had taken. "What has changed you?" he urged. "You are denying everything you formerly averred,—completely reversing your belief that there is no virtue in renunciation when one's self is to be immolated."

"That was before"—the woman covered her eyes as if to shut out the picture visualized there,—her husband lying prostrate with the wound so near his heart, which the bullet had only barely missed.

"You shall not treat me this way, Julia!" He seized her arm in his firm grasp. "You will keep your promise?"

His arms were about her, and the alchemy of his love distilled itself through her being, making resistance impossible.

"Julia! you will keep your promise?"

"She went this way, Father!"

Once more the little voice broke in upon the pair, startling them again into submission,—forcing them to recognize a power mightier even than their love. It was the still small voice that had vibrated on the waves of time through all the centuries that had been, and would still vibrate through all the years to come.

"I cannot live without you, Julia! I need you."

"Not as they do," she answered.

The man had but time to breathe her name

and turn into the bridle path leading to the hotel, when the two appeared in view.

"Here she is, Father!—O Father!—I found her first! I have found Mother!"

The Beginnings of Short Stories

Read the following "beginnings" from short stories, and note that in each instance, the time or the place or each is established in the first few lines and that immediate interest in the persons of the story is secured.

From **The Back Door**, by *Clarence Day, Jr.*, in Harper's Magazine.

It was a hot midsummer afternoon in New York. I was at the club with Levellier, White, and Buchanan. We were watching Buchanan try to construct an epigram.

"Men make love," said Buchanan; "women make marriages."

"They have created the institution of marriage, that's evident," I agreed, "because its advantages are all on their side. They also may often do the marrying. Naturally. But with the exception, of course, of vulgar schemers, they cannot marry a man against his will."

"Why Talbot Sims!" Buchanan protested. "I tell you they always can; and generally do."

White and Levellier, both of whom are married men, looked at each other. "Those two young bachelors," said White, "are like chickens, Levellier—little unborn chicks in the shell theorizing on bugs."

"There was Hickens's marriage, for instance," said Buchanan, not heeding them.

The mention of Hickens's name reminded me that my sister-in-law had asked me, weeks before, to find out for her all about Mrs. Hickens, who had taken a place in the country, next to my brother Niblo's. I therefore requested Buchanan to tell me the story.

He knew very few details. "But just to show you what sometimes happens," he said, "she even came here once after him, to this very club." His voice took on a low, thrilling, ghost-story tone. "One day about two months before they married," etc.

From "Aunt Elizabeth," by Owen Oliver in Harper's.

The Fireside went to press on Thursday night, and I joined the staff on Thursday morning. The editor, though friendly, was hurried, and hustled me through the instructions.

"That's all of us," he concluded, "except the Skeleton. You'll see him on Monday.

"Skeleton?" I inquired; but the editor's coat-tails were whisking through the door.

"He goes into his cupboard from Thursday to Sunday," the sub-editor explained, with one eye on a proof.

"The cupboard where they keep the drinks," Groves added.

"He's not much credit to the family," Warne apologized, "but he's the most useful man on the paper."

"What's his specialty?" I asked.

The sub-editor glanced up from his proof and eyed me critically. "You can keep the secrets of

the prison-house, I think," he pronounced. "He's Aunt Elizabeth."

"Look here!" I protested, "I've had two years at this business."

They laughed ruefully.

"You'd be prepared to find 'Sportsman' a parson and the society man a prize-fighter," Groves suggested; "but this is too much!"

"He does three pages," the sub-editor stated—"eleven, twelve, and thirteen: 'Aunt Elizabeth's Friends'; 'My Nephews and Nieces'; 'The Little Ones' League.'"

A Lesson for Mr. Cutts.

"Lesson for Mr. Cutts," by E. Phillips Oppenheim in the Red Book.

At twenty minutes past eight on a dark, pleasantly warm autumnal evening, Mr. Lionel Cutts sallied out into the streets of Norwich in search of adventures. His mind was pleasantly free from all sense of responsibility.

Mr. Cutts had glanced in at the boots' office to be sure that his sample-cases were in order, and a porter and barrow duly commanded for the following morning. He had written a full account to his employers of his doings in a neighboring town, had enclosed a very creditable sheet of orders, and the usual grumble as to the immoral competition indulged in by a rival firm—which competition, he managed to hint delicately, might have resulted in a serious loss of business but for his own personal popularity with his customers.

Mechanism of Wit and Humor

"*Wit* primarily meant mind, and now denotes the power of seizing on some thought or occurrence, and, by a sudden turn, presenting it under aspects wholly new and unexpected,—apparently natural and admissible, if not perfectly just, and bearing on the subjects or the persons concerned with a laughable keenness and force. . . . It is a felicitous association of objects not usually connected so as to produce a pleasant surprise."

Humor is that quality of the imagination which gives to ideas an incongruous or fantastic turn, and tends to excite laughter or mirth by ludicrous images of representations.

Study the following excerpts and note that the element of "pleasant surprise" is produced by means of felicitous association of ideas and objects not usually connected. Note especially how the descriptive passages and the modiying elements are employed in a sense not generally applicable, giving to ideas "an incongruous or fantastic turn" and thus exciting laughter.

From Adventures in Hay Fever, by *Corra Harris*.*

Hay Fever is the only incurable disease that is considered a memorous affliction. It is more fatal than tuberculosis or carcinoma, because one does finally die of these disorders; but no one ever recovers from Hay Fever and no one ever dies of it. If any person claims to have been cured, that is proof positive he has never had it; and the agonizing, suffocating, involuntary effort one

*Saturday Evening Post.

makes to survive it only increases the powers of vital resistance, and adds longevity to other distressing symptoms.

Every spring I am a cheerful woman, with an unclouded future of many summer years before me in unconscious anticipation. I am a worthy and agreeable member of society. I have liberty. I can go to any of the other politer ends of the earth without fear. I own and control my features. My eyes are clear; my nose dignified. I have a pardonable confidence in myself, in this Government, in the medical profession, and in answer to prayer.

A few weeks and all that is changed. I am not cheerful. I am debarred from society. I have lost my sense of liberty. I am the prey of the most ignoble fears. The sight of a ragweed inside the gates of Paradise would drive me frantically fleeing in the opposite direction. My eyes are blighted with tears that I cannot restrain. My nose is plebian, red, noisy and beyond all control. I regard this Government as inhuman, the medical profession as an insult added to injury; and I know that answer to prayer may not be expected during six weeks in every year of my life, so long as I live.

Last year, on the morning of the fifteenth of August I woke sadly depressed. My eyes were inflamed. I could not taste my breakfast bacon —but I could taste my coffee too much. I was sneezing; I had a fever—all the symptoms of a bad cold—so I went to bed and sent for the doctor.

He was amused—that I should have gone to

bed! It was only Hay Fever, he informed me. This fever lasts about as long as a particularly bad case of typhoid, and you have about the same temperature; but you do not die of it—you cannot communicate it to another; therefore you are not supposed to be ill. You are a kind of joke. The only thing you can do is to sneeze and bear it or go away where you are immune—if you can afford the expense.

IN THE SUMMER OF DISCONTENT.

If we could die of Hay Fever we should be segregated like lepers. The Government would make appropriations for our benefit. We should have hospitals and sanitariums provided for us, and the care of the best physicians. Because we get the disease from an innocent-looking weed that does not go about blowing its breath in people's faces, nobody pays any attention to our affliction.

Michigan is the only state in the Union that has passed a law requiring landowners to destroy ragweed and goldenrod; but if Georgia, which is the mother country of these growths, should introduce a ragweed bill into the legislature it would be tabled with a roar of laughter. Yet the Georgia Legislature did place a law on the statute book a few years ago forbidding women to ride cross saddle in that state!

Meantime two hundred thousand people in this country varying in age from three to ninety years have Hay Fever for at least six weeks every summer. A percentage of them become the victims of drugs in the effort to secure relief,

others migrate to certain localities where there is no poisoned-weed pollen; but the large majority survive the best way they can, without any relief at all.

I have been fortunate enough to be able to afford the expense of migration. I have become a member of one of those ephemeral communities that coagulate in August and dissolve about the first of October.

There is a little village in New England where the victims of Hay Fever sneeze reminiscently only once a day—early in the morning. For nine months in the year the population of this place does not exceed two hundred souls; but during the remaining three months more than thirty thousand men and women fill its hotels and lodging houses. They come from every state in the Union and from the uttermost parts of the earth —from every walk and condition of life. Thousands of them would prefer to go to fashionable resorts. They are all driven here by the common desire to escape the horrors of Hay Fever.

I arrived late one afternoon, with my features still working, ready to endure any other discomfort cheerfully if, by the grace of God, I might be able to look at my fellow man without shedding tears or sneezing in his face. I found lodgings in a charming old tavern, and my adventures began.

There were forty other guests, many of whom have been coming here for thirty years. Some were young men and women, still in the tango stage of adolescence; but there is no dancing in the evenings. Even the hesitation waltz may

raise a dust, and dust is strictly forbidden. The very streets are as clear of it as an old maid's dressing table. And this is the first summer resort I ever saw where romantic love, even in its mildest subacute forms, is nowhere in evidence—which is the strangest manifestation of the Hay Fever malady I have observed so far. Red eyelids and an abnormally active nose are abhorrent to the little God of Love. Or it may be that no man will risk proposing to a girl who he knows must spend six weeks sneezing every year, especially since he must also sneeze at the same time.

At first I supposed I was the only person in the house afflicted with Hay Fever. The nasal composure of the other guests was perfect.

There was a complete absence of the neurasthenic discussion of symptoms, always the chief topic of conversation in sanatoriums and health resorts. It is the ambition of every guest to leave the impression that he has not got it; that he has come up for only a few days to play golf; or that she has come to escape the heat. But, sooner or later, every one of them is betrayed by his own nose or by some one else's nose; for, though the malady is not contagious, sneezing is a hypnotic affliction.

The morning after my arrival I went out on the veranda, where twenty other people were seated in what I know now was anxious repose. Presently an old lady started, looked about her guiltily, made a succession of scornful faces, and sneezed before she could escape. Instantly every one else began to make faces, every nose leaped into violent action, while the victims glared over

their handkerchiefs at the criminal who started the racket.

She attempted a dignified retreat; but it is not possible to move with any grace when one must at the same time keep up a succession of cat sneezes. Her defection was the more reprehensible because she had been trusted. She claimed that she was not a victim of Hay Fever. Good manners here require that one must make with all speed to the privacy of one's own room when he feels a certain devilish tickling animation in his nose.

There is not much variety in the life and adventures of a Hay Fever victim. During the remainder of the year he may be a blade, a brilliant lawyer, a laurel-crowned celebrity, a formidable beast on Wall Street, a lion in society, but for six weeks at least he is the humblest of God's creatures. His dramatic interest in life is not dramatic; it consists of a furtive nasal anxiety for peace. He rises in the morning and attends to his sneezing the first thing; not that he wishes to sneeze—heaven forbid!—but he must do so. Not even in this weedless village can he escape these matinal spasms of his demon. He is fortunate if he is able to breakfast with calm features.

And afterward he does not vaunt himself. He avoids all excitement, especially cerebral excitement. The most gifted man would wring the neck of a great thought during his Hay Fever rustication. Thinking is accompanied by terrific nasal agitation. He becomes do-less. He slumps. He puts away ambition. He dies to the world and to the things of the world. . . .

Capitalization

Rules for the use of capitals:

1. Use a capital for the first word of every sentence.

I shall be at home on Wednesday. *Can* you call in the afternoon?

2. Use a capital for the first word of every line of poetry unless the initial word and the immediate words that follow it, simply continue the thought expressed by the preceding line.

There were three men that spoke of the
dead.
The strong man fights, but the sick man
dies.
"*And* would that he were here with us
now,"
The sun in our face, and the wind in our
eyes. *Kipling.*

3. Use a capital for every proper noun and every proper adjective. This includes the names of the months and of the days of the week. The names of the seasons are capitalized only when personified.

John, Mary, James, Bacon, Aristotle (proper nouns); Baconian, Aristotlian (proper adjectives); January, February; Monday, Tuesday; spring, summer, autumn, winter (not personified); "Hail, *Spring!* Thou art come at last" (personified).

In connection with proper adjectives, when the word has lost its original reference, the capital is no longer required; thus, "herculean" (from Hercules), platonic (from Plato), are written with small letters.

4. Use a capital for every name or title of the Deity, or for the personal pronoun that is equivalent to the name of the Deity.

It is *God* the *Father* who rules the world, and it is to *Him* that we owe all things.

Note.—Usage varies in the capitalization of pronouns referring to the Deity, but when used as in the foregoing sentence, the capital is always correct.

5. Use capitals for "I" and "O."

O Mary! *I* wish that you would come.

Note.—"Oh" is capitalized only when it begins a sentence; as, "*Oh!* You have found my knife; but *oh!* you have cut your hand with it."

In connection with the interjection "oh," note the following points:

"Oh" is used to express emotion, and is followed by an exclamation point unless the emotion runs through the entire expression. "O" is used in direct address, and is not immediately followed by an exclamation point. Thus, we write: "Oh! I did not hear you," "Oh, how delightful!" "O Mary! how delightful!"

6. Use capitals to begin the important words in the title of a book or in the subject of any other composition.

I have just finished reading "Romola" by George Eliot.

Note.—Headings of essays and chapters should

be in capitals; as, Chapter I, Article 11, Letter Writing and Punctuation.

When the titles of books and essays are quoted, the nouns, pronouns, adjectives, verbs, and adverbs should begin with capitals, while the prepositions and conjunctions should begin with small letters. The article (the, a, an) begins with a capital only when it is used as the initial word in the title.

Locke's "Essay on the Human Understanding."

I will lend you my book, "How to Enjoy Pictures."

His essay was entitled, "How to Speak and Write Correctly."

I saw the article in the New York Sun.

(*The* is not capitalized.)

I have just finished reading "The Game" by Jack London.

(*The* is capitalized.)

7. Use capitals for the names of the points of the compass when they denote sections of country; when they denote mere direction, use small letters.

We are going to visit friends in the *East* (section of country).

I have never traveled farther *south* (direction) than Chicago, but I have made the acquaintance of some very charming *Southerners* here in the North.

I like the *North* as well as the *South*. I shall go *South* next winter.

8. Use capitals for words that denote an important event in history.

The *Civil War* lasted four years. The *Battle of Lexington* marks the beginning of the *Revolutionary War.*

9. Use a capital for every personified noun.

If I choose *Evil* for my companion, *Charity* must henceforth be a stranger to me.

10. Use a capital for every religious denomination.

The *Christian Church* is growing rapidly.

11. Use a capital to begin every direct quotation. The first word of an indirect quotation should begin with a small letter unless it requires a capital by the operation of some other rule.

She quoted, *"Self-conquest* is a true victory." (Direct Quotation.)

He said *that* he would come. (Indirect Quotation.)

Note.—When the quoted matter is closely united with other words in the same grammatical relation, capitals are not required; as, "Now and then we see a face upon which the 'dove of peace' sits brooding."

12. Use a capital to begin an important statement or to ask a question.

"Resolved, *That* in order to succeed, we must persevere."

"I wish to make this statement: *If* we do not persevere, we shall not succeed."

"The question is, *Shall* we succeed if we persevere?"

13. Use capitals for the chief items in an enumeration of particulars.

The bill is as follows:

For Composition $60.00
For Paper 90.00
For Presswork 47.00

The chief items in a statement begin with capital letters as in a bill.

Please deliver to us, the following goods:
5 bbls. Granulated sugar,
1 case Early June peas,
2 sacks Java coffee,
2 boxes Ivory soap.

The words indicating the amount orders (bbls., case, bu., etc.) are not capitalized. In connection with the use of a comma after each enumeration and of the period at the close, note that they are frequently omitted in business.

14. In an enumeration, when cardinal numbers are used, the first word in each of the series begins with a capital letter. When the numbers are in parenthesis, the capitals are frequently omitted. Usage, however, is variable in constructions of this kind.

"Reading serves: 1. To form the mind; 2. To delight the imagination; 3. To perfect the character," or "Reading serves (1) to form the mind, (2) to delight the imagination, and (3) to perfect the character."

15. Use a capital for all titles of office and honor.

President Wilson, *Queen* Wilhelmina, *King* Edward, *Rev.* J. H. Brown, *Dr.* White.

When titles of this kind are not used in connection with the names, small letters are used. Thus: "The speaker referred to the *presidents* of the United States," etc. Sometimes in spe-

cific cases, however, small letters are frequently used where capitals might be expected. Thus: "They spoke sadly of the *king's* illness." As a rule, however, when it is desirable to make the title take the place of the person's name, the title should begin with a capital letter; as, "The *President* will address the members;" "The *Professor* will give a lecture on this subject." "The King of England is ill." In other words, where the titles are used in the place of proper nouns, they may be capitalized.

16. Use capitals for the titles in a salutation.

My dear *Father;* My dear *Mother;* Dear *Cousin Jane;* Dear *Friend Julia;* My dear *Friend;* Dear *Brother John.* Note the use of *friend,* however, is passing in both social and business usage.

The rule applies equally to written conversation; thus: "Where are you going, *Mother?*" "What did you say, *Cousin Emma?*"

When the title is used merely to express relationship, it is not capitalized. Thus, in the conclusion of a letter one writes: "Your sincere *friend;*" "Your affectionate *brother;*" so in conversation, "I told my *mother* that I should not go;" "I am younger than my *brother.*" When, however, the word expressing the relationship is used in place of the name, it should be capitalized; as, "I told *Father* that I should not go."

17. Use capitals when referring to particular books.

Note that "page" when abbreviated is frequently begun with a small letter, and is followed only by a period.

Except when referring to the book itself, some

writers use small letters throughout; as, See "CORRECT ENGLISH," book ii, chap. iii, p. 115.

The Bible and special names referring to it are capitalized; thus, "The Holy Bible;" "The Old and the New Testament;" "The Scriptures." When the Bible is referred to merely as a book, it is not capitalized; as, "Many bibles were sold last year."

Punctuation

The following are the chief marks of punctuation:

1. The Comma ..... (,)
2. The Semicolon ..... (;)
3. The Colon ..... (:)
4. The Period ..... (.)
5. The Interrogation Point..... (?)
6. The Exclamation Point..... (!)
7. The Dash .....(—)
8. Parenthesis and the Bracket....(( )) ([])
9. Quotation Marks .....(" ")
10. The Apostrophe ..... (')
11. The Hyphen ..... (-)

The *comma,* the *semicolon,* and the *colon* will be treated respectively in relation to their use after the logical, or complete subject, and in coordinate and subordinate clauses.

The Complete Subject

Rule.—The *complete* subject, when long, is separated from the predicate by a comma.

By the *complete subject* is meant the grammatical subject and its modifiers. The grammatical subject is the noun (or its equivalent) that is the subject of the verb in the predicate.

(a) The complete subject may be a noun accompanied by a prepositional modifier.

"*The fact of the teacher's having overlooked the fault,* made the pupils," etc.

When the prepositional modifier is short, no comma is required; as, "Every one of the children is going."

(b) The complete subject may be a noun or pronoun modified by a relative clause.

"*Those who have finished by making all others think with them,* have usually been those who began by daring to think for themselves."

(c) The complete subject may be a noun clause.

"*That the work of forming and perfecting the character is difficult,* is generally allowed."

When the noun clause is short, no comma is required unless the last word is a verb; thus: "*That he is in the wrong* is evident;" "*That he suffered,* was evident."

(d) The complete subject may be a noun accompanied by a participial phrase that amplifies its meaning.

"*He, having failed several times,* gave up the contest."

When the participial phrase restricts the meaning of the noun, it is not set off from the subject by a comma; as, "*The King depending on the support of his subjects,* can not go to war."

Note that if the participial phrase can be turned into a restrictive relative clause, it should not be preceded by a comma; thus: "The king *depending,*" etc., is virtually equivalent to "the king that *depends,*" etc. When the participial phrase precedes the subject it is set off by a comma; thus: "*Depending on his subjects,* the king," etc.

(e) When the complete subject consists of

three or more subject nouns, a comma follows each.

Poetry, music, painting, are fine arts.

The air, the earth, and the water, teem with life.

When the conjunction *and* occurs only between the last two words in a series, the comma is placed before it, unless the connection in thought between the last two words is closer than between the last word and the preceding words; in the latter case the comma is omitted before "and"; thus: in the sentence, "The air, the earth, and the water, teem with life," the comma is required before *and*. In the sentence, "John, James, Mary and her sisters are going," the comma is omitted, for the reason that the connection is closer between "sisters," and "Mary," than it is between "sisters" and the preceding words.

Again, in constructions where the comma is properly omitted before *and*, the comma may be placed immediately before the verb; while in other constructions, it may be omitted. Some authorities, however, indicate that the comma should always be placed after the last word, if that word is a subject noun.

(f) When the complete subject consists of but two subject nouns, not connected by a conjunction, a comma is placed only after the first noun.

Poetry, music are fine arts.

(g) When the complete subject consists of but two subject nouns, connected by the conjunction *and*, no comma is required.

My sister and brother are here.

(h) When two or more nouns are connected by the conjunction *or*, they are not separated by a comma unless the second noun is explanatory of the first.

"Shall we fish in the river or the stream?"

"The river, or stream, was full of trout."

In the first sentence the stream is not the river, but in the second sentence the comma after river indicates that the stream is another name for the river.

In connection with the first sentence, note that the article *the* is repeated, for the reason that the reference is to a different thing.

(i) When the complete subject consists of three subject nouns, connected by *and*, the comma is usually omitted; as, "The good and the true and the beautiful are to be found in all grades of life."

(j) When the complete subject consists of nouns connected by a conjunction and following in successive pairs, a comma is required after each pair.

"Interest and ambition, honor and shame, friendship and enmity, all influence men."

The rules that apply to the punctuation of nouns in a series, apply also to the other parts of speech; as, "David was a *brave, wise,* and *pious* prince" (adjectives). "Happy is the child who *obeys, loves,* and *honors* his parents" (verbs). "You should seek after knowledge *steadily, patiently,* and *perseveringly*" (adverbs).

Appositional elements are set off by commas

The words in italics in the following are illustrative of the rule:

Into this face Leonardo, the *Renaissance incarnate,* has put his ideal, the highest ideal of mankind, *the Eternal Womanly.*

Illustrative Sentences in Which the Comma Is Properly Employed and Omitted

The fact of his having been born blind was greatly in his favor.

Each of them must do his own work.

Those who would excel in any of the fine arts or useful mechanisms of this great age, must pay the price of eternal vigilance.

That the work of training the unused mind to study is arduous, none will deny.

The only effective method of inducing him to surrender that consideration for others, which common courtesy demanded, was to advise him of their necessity.

He who willingly surrenders his own comfort and conveniences for the benefit of others, is usually the one who has himself experienced the lack thereof.

That he suffered, was evident.

The actor, having temporarily created the character assumed by him, was generously applauded.

Architecture, painting predominate in the scheme of the building.

There is pleasure and rapture and society in the pathless woods.

Men of talent, men of business, men of ordinary occupations, touch life upon few sides.

That mental training is good for the old and the young is evident.

That he did well is evident.

The fact that I have not had time to do the work, is the cause of the delay.

The contented man, who generally has a clear conscience, is the happy man.

That the structure of English sentences is not so difficult as that of other languages, is generally conceded by foreigners.

Faith, Hope, and Charity are the guiding spirits of our lives.

Education, Love rule the world.

Greed and ambition, power and influence, enmity and distrust, were the motives that guided his actions.

Beauty, grace, and symmetry are combined in that statue.

Music, dancing are his pastimes.

The black, the red, and the gray. The black and the red and the gray.

The Adjective Modifier

175. When the first of two adjectives modifies the noun only, it is set off by a comma. When it modifies both the noun and the second adjective, it is not set off by a comma. Thus, "A dark brown dress;" "Many beautiful, fragrant flowers were in the garden."

In the following sentences commas are not required between the adjectives:

A moment later, he heard her flit down the corridor, and heard Asshlin open the *heavy outer* door.

—*Katherine Cecil Thurston* in The Gambler.

Imperceptibly the confusing ideas of the evening became pleasantly indistinct—the *numberless contradictory* feelings blurred into one delightful sensation of indifference and repose.—*Ibid.*

But nevertheless, she blushed, and threw a look of appreciation and affection at her loyal little partisan.—*Ibid.*

He found himself straining his eyes towards the two slight figures moving towards him, etc.
—*Ibid.*

In the following sentences commas are required:

He lay awake considerably longer than was his wont in the *uncomfortable, canopied* bed, etc.
—*Ibid.*

The *salt, moist* air borne to him through the open window, and the *great, untiring* lullaby of the ocean, etc.—*Ibid.*

The sea itself was undisturbed. It lay as it might have lain on the first day of completed creation—mystical, sublime, untouched.—*Ibid.*

Both girls looked pleasantly in keeping with the fresh morning—their rich, youthful coloring having nothing to fear from the searching light.
—*Ibid.*

His first sensation upon awakening the next morning was one of pleasure—the placid, unquestioning satisfaction that comes to the untroubled mind with the advent of a fine day.
—*Ibid.*

Adjective Clauses Introduced by Relative Pronouns

Adjective clauses introduced by relative pro-

nouns are of two kinds: restrictive and non-restrictive.

1. A restrictive clause is one that defines or limits its antecedent; as, "Bring me the books that lie on the table."

"That lie on the table" is a restrictive clause because it defines or limits the antecedent "book" by excluding all books with the exception of those which lie on the table.

2. A non-restrictive clause is one that introduces a new fact relative to the antecedent; as, "Bring me the books, which you will find on the table."

In the first sentence, the construction is restrictive because *that* defines or limits *book* in the same way that the definite article *the* limits or defines a noun. In the second sentence, the construction is non-restrictive, because another fact is added in the same way that the conjunction *and* adds a fact. Thus: "Bring me the books *that* (the books) are lying on the table." "Bring me the books, which (and the books) you will find on the table."

After indefinite pronouns, modern English prefers *who* even when the sense is restrictive; thus: "There are many (other, several, those) *who* can testify."

Although *that* is a restrictive relative pronoun, it is not always used when the sense is restrictive, the relative *who* or *which* being used instead. Grammarians indicate that, as a rule, when the sense is restrictive, *that* should be used, but Century says:

"Although present usage is perhaps tending in the direction of such a distinction, it neither has been nor is a rule of English speech, nor is it likely to become one, especially on account of the impossibility of setting 'that' after a preposition; for to turn all relative clauses into the form, 'the house that Jack lived in,' would be intolerable."

The following rules apply to the punctuation of the restrictive and the non-restrictive clause:

Rules for the Punctuation of Restrictive and Non-Restrictive Clauses

1. A relative clause that is restrictive is not separated by a comma from its antecedent.

I will give the money to the man *that brought the trunk.* (Restrictive.)

2. A relative clause that is non-restrictive is separated by a comma from its antecedent.

I will give the money to this man, *who will bring the trunk.* (Non-restrictive.)

In the first sentence, *who* might be used instead of *that,* and, if the comma were omitted, the meaning would be the same. In the second sentence, if *that* were used instead of *who* and if the comma were omitted, the meaning would be changed.

It can easily be seen that the clause, "I will give the money to the man *that* will bring the trunk," means that the money is to be paid only to the man that brings the trunk; while "I will give the money to this man, *who* will bring the trunk," means that the money will be paid to the man, and he will bring the trunk.

Models of Restrictive Clauses

He *that is his own lawyer* is said to have a fool for a client.

Those inhabitants *who had favored the insurrection,* expected sack and massacre.

Those members of the House of Commons *who had been expelled by the army* returned to their seats.

Any one *who refuses to earn an honest livelihood* is not a subject for charity.

He disliked all the members of the family *who disagreed with him.*

In the last construction if *who* were non-restrictive, the comma would be required and the sentence would then mean, "He disliked all the members of the family and they disagreed with him."

Models of Non-Restrictive Clauses

John, *who is studious,* will improve.

His stories, *which made everybody laugh,* were often made to order.

At five in the morning of the seventh, Grey, *who had wandered from his friends,* was too weak for a public occasion.

The letter was delivered to the messenger, *who had stood waiting at the door.*

The dog dropped the bone, *which then fell into the water.*

I went to view the river, *which I found greatly swollen.*

The doctor visited the patient, *whom* he found very ill.

Sometimes restrictive clauses are apparently separated from the antecedent when, in reality,

the commas are introduced, not for the purpose of separating the restrictive clause, but to observe some other rule of punctuation. Thus, in the sentence, "There were present *laborers, mechanics,* and *merchants, who* doubted the argument she offered," the commas are required according to the rule that says: "Three or more words, having the same grammatical relation to other parts of the sentence, must be set off by commas." In this sentence, a comma is required after the last noun, for the reason that if it were omitted, the meaning would be, that only the merchants doubted, instead of the laborers and mechanics as well.

Occasionally, the restrictive relative pronoun is separated from its antecedent, as in the sentence, "He lives most wisely, *who employs his time most usefully.*" Strictly speaking, however, the sentence should read, "He *who employs his time most usefully,* lives most wisely," the rule being that restrictive clauses should be placed as near as possible to their antecedents. If, however, for the sake of euphony, or for some other reason, the separation takes place, the comma is required.

Again, when the restrictive relative pronoun is followed by an expression set off by commas, it is often preceded by a comma; as, "The soldier, *who, without fear, offers his life for his country,* deserves the admiration of his fellows."

The distinguishing characteristic of a non-restrictive clause is its separation, by the comma, from the antecedent; for, inasmuch as the pronoun *that* is not always used when the sense

is restrictive, it is therefore, the presence or the absence of the comma that determines whether the construction is restrictive or non-restrictive.

NOTE—The foregoing test applies when the clause immediately follows its antecedent.

Standard gives the following:

"Avoid the society of men that are selfish and cruel," means of such men as are selfish and cruel. "Avoid the society of men who are selfish and cruel," has the same meaning, but "Avoid the society of men, who are selfish and cruel," can mean only that all men are selfish and cruel and should be shunned.

Exercise

In the following letter all the restrictive clauses are in italics; the non-restrictive clauses are not italicized.

Caution.—Do not mistake the noun clauses (introduced by the conjunction *that*) for relative clauses.

Dear Mrs. Baker:

Having a few spare minutes, I shall employ them in writing to you. These cold days make one think of winter clothing. My aunt, who returned from Philadelphia yesterday, says that the fall and winter goods, which are beautiful, are being displayed on the counters and in the show windows, and that white shoes, which have been so fashionable this summer, are still seen, but look somewhat out of place. She says that one of the colors *that will predominate this fall,* is plum. I received a letter from my cousin in Williamsport, in which she says that her friend *who is to be married next month,* will wear a

plum-colored traveling dress, and that her friend *who is to be married in November,* will wear a dark red suit. I should prefer the first-named color, should you not?

Jack Frost, who is always welcomed by the sufferers from hay-fever, was at work here last night. Some of Mother's flowers *that were uncovered,* show signs of his presence. I hope that you enjoy the fall season as much as I. It is my favorite, for the air is so bracing. I have already begun my walks into the country. Those *which I take in the fall* are the most enjoyable of all the year. I regret that you cannot be here to accompany me on some of them. I am sure that you would enjoy the beautiful foliage *that decks the trees on the hills and in the valleys of Chester County.*

Adjective Clauses Introduced by Conjunctive Adverbs

Adjective clauses introduced by conjunctive adverbs are governed by the same rules as adjective clauses introduced by relative pronouns; thus: in the sentence, "I do not know the time *when I shall start,*" the adjective clause introduced by *when* is restrictive; and, hence, is not set off by a comma; in the sentence, "I shall call on him next Monday, *when he will be at liberty to see me,*" the adjective clause introduced by *when* is non-restrictive.

Further Example

The reason *why I hesitate,* is because I am unacquainted with the facts. Restrictive.

The house *where I was born* has been recently destroyed by fire. Restrictive.

Several years ago, he went to New York, *where he has since lived.* Non-restrictive. (Adds a new fact.)

The doors will be open from ten till twelve, *when they will be closed for the rest of the day.* Non-restrictive. (Adds a new fact.)

The Adverbial Modifier

Rule.—An adverb that is placed at the beginning of a sentence, and that does not modify a verb, an adjective, or another adverb, is set off by a comma; when it is an intervening element, it is set off by commas.

However, it is not necessary to decide the question now. (Adverb modifies the entire clause.)

However necessary it may be to decide the question now, I shall defer giving a decision until to-morrow. (Adverb modifies the adjective *necessary.*)

It is not necessary, *however,* to decide the matter now. (Adverb modifies the entire clause.)

The following adverbs should always be followed by commas when they modify a clause.

Again, besides, first, secondly, thirdly, lastly, finally, hence, therefore, moreover, nay, now, indeed, consequently, nevertheless.

Again, other considerations besides these may affect his decision.

Besides, I have frequently told him that I should not consent to his going.

However, this question need not be decided to-day.

First, let us consider the main question.

Secondly, there is no good reason why you should refuse to assist him.

Finally, there is no other resource.

Hence, the question to be decided is this.

Therefore, there is no reason for this delay.

Moreover, this is not a convenient time for our meeting.

Nay, you deceive yourself.

Now, as to the second question, I have no further remarks to make.

Indeed, it is a very critical moment.

Consequently, you must go.

Nevertheless, she does not need it.

Thus, one trouble followed another.

Note.—In important or extended statements, *thus* is preceded by a semicolon and followed by a colon. Many writers prefer to omit the comma after *thus* and *now* introducing a sentence.

Note.—Some adverbial phrases are followed by commas, as, for example: "In the first place," "on the contrary," "at this day," "beyond dispute," "at least," "for the most part," "now and then," "not long since," "week after week," "day after day," "apart from this."

In the first place, it is not necessary to give this explanation.

On the contrary, he remained at home.

Not long since, he called on his employer and told him all the facts.

Week after week, day after day, he sat at the bedside of the sick child.

Intervening Adverbs, Adverbial Phrases and Clauses

An adverbial modifier, placed between the sub-

ject and the verb, or between the parts of the predicate, is set off by commas; that is, when it modifies the entire thought. When it modifies a word, it is not set off by commas.

(a) The modifier may be a word.

Nothing, *however*, could mend this defect of Mrs. Leyburn's.

—*Mrs. Humphry Ward* in Robert Elsmere.

The sources of all kinds of sensibility are the same. Consequently, where sensibility to sorrow is denied there *also* the keenest relish of joy is withheld.

The feeling of beauty is *unquestionably* associated with the conception of the objects themselves. Thus, the delight which constitutes its primary element is insensibly transferred, and as it were, condensed in sight, sound, or mental exhibition; therefore, we call it beautiful.

Conscience is a valuable monitor. Frequently, when inclination runs adverse to the current of duty, conscience reproves successfully the sensibilities of the heart.

Indisputably, every slanderer is deserving of punishment. There are, *however*, degrees of his offense as well as of every other. To calumniate a man of honor is, *doubtless*, deserving of no slight chastisement; but the defamer of a good woman is, *indeed*, a being so despicable as only to be described by the foulness of his pen.

Note.—Many writers would omit the commas after *doubtless* and *indeed*, the tendency being to omit marks of punctuation wherever possible.

(b) The modifier may be a phrase.

"The squire's manners, *no doubt,* were notorious, but even so, his reception," etc.

Two phrases, placed between the subject and the verb, are set off by commas.

"And yet the man's instincts, *at this period of his life, at any rate,* were happily kind and affectionate."

(c) The modifier may be a clause.

Rose's gowns were legion. . . . She was accustomed, *as she boldly avowed,* to shut herself up at the beginning of each season of the year for two days' meditation on the subject.

—*Mrs. Humphry Ward* in Robert Elsmere.

The following illustrate the foregoing rules:

The radical change, *however,* had been the work, not of Mr. Thornburgh, but of his predecessor, etc.

And Catherine, *moreover,* had paid her a short visit earlier in September.

Robert, *therefore,* had visited during the preceding week, etc.

Her sister, *on the other hand,* was guiltless of the smallest trace of fashion.

The moment of his quarrel with his father had, *in fact,* represented a moment of comparative success, which he never recovered.

Robert, *as soon as he found that radical measures were for the time hopeless,* had applied himself with redoubled energy to making the people use such palliatives as were within their reach, etc.

Robert, *meanwhile, during the first few minutes in which Mr. Wynustacy had been engaged in some family talk with Mrs. Darcy,* had been

allowing himself a little deliberate study of Mr. Wendover across what seemed the safe distance of a long table.

—*Mrs. Humphry Ward* in Robert Elsmere.

Transposed Adverbial Phrases and Clauses

Adverbial Phrases

Rule.—An adverbial phrase preceding the subject and the verb is set off by a comma.

On the eighth day of that memorable night, Romola was standing on the brink of the Mediterranean, etc.—*George Eliot* in Romola.

When two phrases precede the subject and the verb, each phrase is set off by a comma.

Little more than a week after, on the seventh day of April, the great Piazza della Signora presented a stranger spectacle even than the famous Bonfire of Vanities.—*Ibid.*

Adverbial Clauses

Rule.—An adverbial clause preceding the subject and the verb is set off by a comma.

Before anyone else could speak, there came the expected announcement that the prisoners were about to leave the council chamber, etc.

—*Mrs. Humphry Ward* in Robert Elsmere.

In the following sentence, both the phrase and the clause precede the subject and the verb, and hence are set off by commas.

In these very moments, when Savonarola was kneeling in audible prayer, he had ceased to hear the words on his lips.—*George Eliot.*

When two clauses precede the subject and the verb, each clause is set off by a comma.

As the soft warmth penetrated Romola's young limbs, as her eyes rested on this sequestered lux-

uriance, it seemed that the agitating past had glided away like that dark scene in Bargello, and that the afternoon dreams of her girlhood had really come back to her.—*Ibid.*

Several clauses preceding the subject and the verb, when not closely connected, are set off by semicolons, and the last clause is followed by a comma.

When Savonarola felt himself dragged and pushed along in the midst of that hooting multitude; when lanterns were lifted to show him deriding faces; when he felt himself spit upon, smitten and kicked with grossest words of insult, it seemed to him that the worst bitterness of life was past.—*Ibid.*

Restrictive and Non-Restrictive Adverbial Clauses

Restrictive clauses introduced by the conjunctive adverbs *when, while, as,* etc., are not set off by commas; but when these clauses add new facts, they are set off by commas.

In the following sentences the sense is restrictive, and hence, the clauses are not set off by commas:

"But he had not risen *when we set out,* nor would the ill-natured landlord reveal his name."

"I sighed as *I remembered the sun and the flowers and the blue Chesapeake,* and recalled the very toss of her head *when she said she would marry nothing less than a duke.*"

In the following sentences, a new fact is added in each case, and hence, the clauses are set off by commas:

"I was taken aboard in a slaver and carried

down to the Caribbean seas, *when I soon discovered that the captain and his crew were nothing less than pirates.*"

The clause "when I soon discovered," etc., is equivalent to "and then I soon discovered," etc.

"And he was about to rebuke me hotly, *when I told him* that I had come from Maryland, where I was born."

The clause "where I was born" is an adjective clause and is equivalent to "at which place I was born," or "*and* at that place I was born."

Note.—The following illustrate the foregoing rules:

"What cheer, Richard?" cried the captain *when* I returned.

"Near St. Clemens Danes, I was packed in a crowd for ten minutes, *while two of these fellows formed a ring, and fought for the right of way,*" etc.

"You believe me, Captain," I said, overcome by the man's faith; "you believe me *when I tell you that one,*" etc.

"You should have seen her face *when he came back to say that you had been for three weeks in a Castle Yard sponging-house!* Perhaps, in truth, a sentiment had sprung up in her breast *when she heard of my disappearance,* which she mistook for love."

He regarded her keenly *as* she entered, etc.

I was not, therefore, wholly taken by surprise *when he said,* etc.

"The captain, who had been quite overwhelmed by this sudden arrival of a real lord to our rescue at the very moment *when we,*" etc.

Our eyes were wet *when we reached the lower hall,* etc.

And presently we arrived at his parlor, *where supper was set for us.*

I would that I might give you some notion of the great artery of London in those days, for it has changed much since I went down it that heavy morning in April, 1770, fighting my way. Ay, fighting my way, for the street then was no place for the weak and timid, *when bullocks ran through it in droves,* on the way to market: *when it was often jammed from wall to wall with wagons and carmen and truckmen,* etc.

—*Winston Churchill* in Richard Carvel.

Letter exemplifying rules for the punctuation of adverbial modifiers:

Dear Mrs. Baker:

Since my lesson involves the writing of a letter, I shall do as I did before, *i. e.,* write to you; chiefly because, *when I write to an imaginary person,* I have no inspiration; and then, you know, it wrenches one to strike at nothing. But *when I write to you,* I can always find something to say that is of interest; at least, to me.

Since this letter must deal with clauses introduced by the conjunctive adverbs "when," "while," "as," etc., I shall endeavor to use as many such clauses as I possibly can without twisting their grammatical necks too much, or without breaking their rhetorical backs; but, really, I fear that I shall be compelled to upset their compositional dignity. For *as I sit here and try to conjure them up,* I remind myself of the crooked man who walked a crooked mile

with a crooked stick, etc., because I am obliged to wiggle and twist into all kinds of literary contortions in order to get those particular words and clauses *where I can use them.* There! I wiggled that one in *while I was telling you of my difficulty.* Well, well! I've caught another, and if I am not careful you will not believe me *when I tell you how difficult a thing it is for a literary fledgling to turn a rhetorical somersault and light gracefully on his feet, when he least expects it.*

After I sent the last letter, I found all the numbered pages,—54, 70, 103. *When I first discovered this,* I thought I should prepare another paper, but, upon second thought, I came to the conclusion that that would only add to your burden, and so I desisted. Hence, you see, there is one place where I spared you. Now, was I not considerate?

Awaiting my next lesson papers, I am
Very truly yours,
J. H. A.

Co-Ordinate Clauses

Rule.—Co-ordinate clauses when closely related in meaning, are separated by commas; but, if they are not closely related in meaning, and are themselves separated by commas, semi-colons are required. Again, when the connection between the clauses is so remote that a period could be used, a colon is often employed instead.

"The poet lives at Amesbury, near the beautiful Merrimac that he loved in his youth, and there he will remain until he dies." (Co-ordinate clauses are separated by a comma.)

In this connection, note that co-ordinate clauses

may contain subordinate clauses; thus: the first co-ordinate clause contains the subordinate clause, "that he loved in his youth;" the second, the subordinate clause, "until he dies."

"Having detained you so long already, I shall not trespass longer upon your patience; but, before concluding, I wish you to observe this truth." (Co-ordinate clauses are separated by a semicolon.)

"The discourse consisted of two parts: in the first was shown the necessity of exercise; in the second, the advantage that would result from it." (The first co-ordinate clause is separated from the others by a colon.)

Note that wherever there is an ellipsis, a comma is required; thus, a comma is required after *second,* because the verb is omitted.

The Period

The following rules govern the use of the period:

1. Use a period after every complete declarative or imperative sentence.

He dictated several letters to his stenographer.

Do not delay one moment.

2. Use a period after every abbreviation.

(a) After abbreviated words and initials; as, Jas. B. Blank.

(b) Many writers omit the period after Roman numerals; as, King Edward VII, Chap. XVI.

Periods are not required after ordinary numerals unless used in an enumeration of particulars; as in the following:

The subject is treated under three heads:

1. The history of the tariff;
2. The present condition of the tariff system;
3. Features that are capable of improvement.

(c) After letters used to indicate titles; as, James Blank, M. D.

When letters are doubled to indicate the plural of titles, only one period is used; as, James Blank, LL. D.

The same rule obtains in the use of other abbreviations of plural words; as, pp. for pages, bbl. for barrel.

Caution.—Nicknames such as Will, Fred, etc., do not require the period.

1st, 2d, 3d, etc., are not abbreviations, and hence, no period should be used.

(d) Periods are no longer used after titles and headings. They are frequently used after subheads, although the tendency now is to omit them.

The Interrogation Point

Rule.—An interrogation point should be placed after every direct question.

A direct question is one that can be answered; an indirect question one that cannot be answered.

"Why do you not go?" (Direct.)

"He asked why you did not go." (Indirect.)

Rules for the Use of Capitals in the Interrogative Sentence

1. When in a series of consecutive questions, each question is distinct in itself, each should begin with a capital letter.

Do you study hard? Do you wish to succeed? Do you think that you are doing all that is possible?

2. When the sentence is not complete until

the end of the sentence is reached, only one interrogation point should be used, and only the initial word should begin with a capital.

When shall I call, in the morning or in the evening?

What dress shall I wear, my black or white one?

Which is the better, this or that?

Note that according to this rule the interrogation point is correctly placed in the following sentence:

Which of the two following sentences is correct: "He said that he is going," or "He said that he was going"?

3. When several questions in a series have a common dependence, only one interrogation point need be used, and that should be placed at the end of the series; furthermore, only the initial word should begin with a capital.

"Whither now are fled those dreams of greatness; those busy, bustling days; those gay-spent, festive nights; those veering thoughts, lost between good and ill, that shared thy life?"

Some authorities regard the following as correct:

"What is the meaning of all this excitement? of all this tumult? of all this confusion?"

Note that the first word of each phrase does not begin with a capital.

The Exclamation Point

General Rule.—An exclamation point should be placed after a sentence that expresses strong feeling.

"Hurrah! Hurrah! It's the Fourth of July!"

Special Rules

1. The exclamation point is placed after interjections that show strong emotion.

"Magnificent! Glorious!" was his exclamation.

Good! I am delighted to hear it.

Look! Here comes the train.

2. When the emotion continues throughout the expression, the exclamation point is frequently placed at the close, even when the interjection is used at the beginning of the sentence.

Charge, Chester, charge! On, Stanley, on!

Shame upon your conduct!

3. The exclamation point is used after phrases and clauses that are used like interjections.

What noble institutions! What a comprehensive policy! What wise equalization of every political advantage!

How sad is his loss!

4. Two exclamation points are often used to express irony, contempt or great surprise.

His honor!! He has none.

5. The exclamation point is sometimes used instead of the interrogation point to express doubt.

He is an honest (!) man.

The Use of Capitals With the Exclamation Point

Rule.—The first word after an exclamation point is not capitalized unless the relation between it and the word that precedes the exclamation point, is remote.

Alas! cried he. (Words are closely related in thought.)

Hurrah! Hurrah! A victory! (Words are not so closely related in thought, each expression being complete in itself.)

Exclamatory-Interrogative Sentences

When a sentence is both exclamatory and interrogative that point should be used which is demanded by the construction. Thus, if the construction partakes more especially of the nature of an exclamation, the exclamation point should be used; as, "Oh, where can rest be found!"

If, however, the sentence requires an answer, the exclamation point can be placed immediately after the interjection, and the interrogation point can be placed at the close of the sentence; as, "Oh! where has he gone?"

"O" and "Oh"

Note.—"O" is not immediately followed by an exclamation point, but "oh" is so followed except where the emotion runs through the whole expression; in which case, "oh" is followed by a comma, and the entire emotional expression, by an exclamation point.

O home, magical, all-powerful home!

O Absalom! O God! O my child!

Oh, how glad I am!

Oh! Where did you find it?

How still it was! At first she started at every sound, etc.

Isabel! Isabel! Isabel!

Wait! you are tired, and you have lost your temper from thirst, etc.

Ah, you have never had a brother! my brother! so you cannot understand.

Oh, come now! you mustn't talk that way or I'll have to give you more of the antidote.

"Good-by!" she murmured against his face "good-by! good-by! good-by!"

The Dash

The dash is used chiefly to indicate a sudden change in the sense or the construction of a sentence.

Note.—The dash should not be used as a substitute for the comma, the semicolon, the colon, etc. The use of the dash is permissible only when these marks cannot be correctly used.

"No. He came to himself after you had left him—he is alive. No—listen to me—yes, dear, he is alive and not much hurt. The wound was a scratch, and he was only stunned—he is well—to-morrow he will be as well as ever—ah, dear, I told you so!"

—*Marion Crawford,* in the Palace of the King.

(a) The dash is sometimes used to indicate an unexpected turn in a sentence.

He had no fears—except for his safety.

(b) The dash is sometimes used in the place of commas, to denote expressive pauses.

The boat sank—then rose—then sank again.

(c) The dash is used to indicate an omission, as of a date, or letters from a name.

It was in the year 19—.

It was at the home of Mr. B—.

See Chaps. 1-5 (meaning 1, 2, 3, 4 and 5).

(d) The dash is used in dialogues, when separate paragraphs are not used.

"Good morning, Mr. Blank."—"Good morning, Mrs. Blank."

(e) The dash is used after a side-head, and at the close of a paragraph.

Rule.—

The imagination is the retina of the universe.
—*Ruskin.*

(f) The dash is often used in a summing up.

Literature, art, music,—all minister to the wants of the soul.

(g) The dash is sometimes used to indicate an ellipsis of the words "as," "namely," etc.

Nouns are divided into two great classes—Proper and Common.

(h) The dash is frequently used before repeated words or expressions.

"I wish—I wish," he said, "that she were here."

A comma is sometimes used before the first dash, especially if it would be required if the words included within the dashes were omitted. Many writers omit the comma. If words included within the dashes require a point, the mark is placed before the second dash.

And this friendship,—this friend that has been yours since childhood—would you lose it?

Her face—was there ever face so fair?—became suffused with a rosy tinge.

The Punctuation of the Parenthesis

Marks of parenthesis are used to separate expressions that have no vital connection with the rest of the sentence.

Punctuation of matter within the parenthesis.

Rule.—The words within a parenthesis are punctuated the same as in an independent construction, with the exception of the last word,

which is subject to special rules. (See rule below.)

In the following sentences, the construction within the parenthesis requires no marks of punctuation.

The doctrine of the immortality of the soul was taught explicitly (at least as explicitly as could be expected of an ancient philosopher) by Socrates.

And sometimes (but then I was a child) I have wept for hours at a time.

In the following sentences, marks of punctuation are required within the parenthesis:

We are all of us (who can deny it?) partial to our own failings.

I wish to ask the gentleman from Ohio a question which he may not wish to answer in this place (hear, hear).

The article appeared in the Century Magazine (October, 1903, p. 150).

Special Rules for Punctuation of the Last Word Before the Parenthesis

When the word preceding the marks of parenthesis requires a punctuation mark, the mark is placed after the parenthesis if the last word within the parenthesis is not punctuated; otherwise, the punctuation mark is placed before the parenthesis.

In the following sentences, the last word within the parenthesis is not punctuated; hence, the punctuation mark is placed after the parenthesis.

Pride in some disguise or other (often a secret to the proud man himself), is the most ordinary spring of action among men.

In the following sentence, the last word within the parenthesis is punctuated; hence, the comma should precede the parenthesis:

While the Christian desires the approbation of his fellow men, (and why should he not desire it?) he disdains to receive their good will by dishonorable means.

Note.—When the parenthesis is used merely to inclose a numeral or a letter as in an enumeration of particulars, the subject matter outside the parenthesis is punctuated independently; thus: "Reading serves (1) to improve the mind, (2) to delight the imagination, (3) to perfect the character."

The Independent Parenthesis

When the parenthesis is independent of the context, a period is placed after the matter within the parenthesis, and also after the word that precedes it.

Mr. Speaker, the gentleman from Nevada says that the English language is to extend to every land under the sun. But Alaska can hardly be considered as lying under the sun. (Laughter.)

An interrogation point is often placed within a parenthesis to express doubt. Thus:

In the time of Homer, 850 (?) B. C., Rome was yet unthought of.

Brackets

Brackets [ ] are used to inclose some word or words that are not in the original discourse.

And he concluded by saying, "Let us understand these subjects." [Grammar and Rhetoric.]

Brackets are used in dialogues to inclose instructions.

John—[Aside] Where have you been?

Brackets are used for matter inserted within a parenthesis.

He made the statement (the same statement that had been made by his predecessor [Mr. White]), that he would, under no circumstances, accept the nomination.

Brackets are used in reports of speeches to indicate approval, disapproval, the names of the persons referred to, and the like.

Mr. President, I have already spoken an hour, shall I proceed? [Cries of "Go on."]

The Apostrophe

The apostrophe is used to indicate the omission of letters or figures.

He doesn't (instead of *does not*). I'm (instead of *I am*). It's (instead of *it is*).

6's and 7's (instead of 6*es* and 7*es*).

King's, queen's (instead of the old form *kingis queenis*) to denote possession.

There is a general tendency to omit the apostrophe in the titles employed by business firms and corporations; thus: "The Studebaker Bros. Manufacturing Company," instead of "The Studebaker Bros.' Manufacturing Company."

'18 (instead of 1918).

Dot your *i's*.

Note.—The apostrophe is not used when the figures or the letters are written in full; thus: "There are four threes in this line;" "There are two thousand ems in this page."

The Quotation

Rules for the use of quotation marks

1. A direct quotation is inclosed in quotation marks.

John said, "I will come."

2. An indirect quotation is not inclosed in quotation marks.

John said that he would come.

A direct quotation is one in which the exact words of the person quoted are given.

An indirect quotation is one in which the exact words of the person are not given, the idea alone being expressed.

3. When the name of the author is given at the close of the quotation, the quotation marks are unnecessary.

Her eyes are homes of silent prayer.

—*Tennyson.*

4. When the name of the author precedes the quotation, the marks are used thus:

It was Macaulay who said, "A page digested is better than a book hurriedly read."

5. Words and phrases used for illustration are often inclosed in quotation marks.

The words "shall" and "will" are often misused.

"About" is sometimes used as an adverb and sometimes as a preposition.

6. When referring to titles of books, magazines, and papers, quotation marks are used, unless the titles are written in italics.

"Harper's Monthly;" "The Fortnightly Review," or *Harper's Monthly; The Fortnightly Review.*

A Quotation Within a Quotation

7. When a quotation is inclosed within an-

other, the included quotations is inclosed by the single quotation marks, and the quotation proper is inclosed by the usual marks.

He said: "A would-be agreeable took his seat between the brilliant Madame de Staël and the reigning beauty of the day. 'How happy I am,' he said, 'to be thus seated between wit and beauty.' 'Yes,' replied Madame de Staël, 'and without possessing either.'"

8. If a quotation included within another contains another quotation, the latter is inclosed by double quotation marks.

He read aloud the following: "He said, 'I get a great deal of comfort from the biblical quotation, "Blessed are the pure in heart."'"

Note.—The number of marks at the close of the subject matter quoted, must represent in number all the marks used.

9. In a series of quoted paragraphs the quotation marks begin each paragraph but do not close it except in the case of the last paragraph.

Quotation Marks With Other Marks of Punctuation

General Rule.—When a quotation is made, the quotation marks are placed outside the other marks of punctuation, except in the case of the interrogation and the exclamation point, which are subject to special rules.

Bacon said, "Knowledge is power." (Quotation marks are placed outside the period.)

"We can overcome the difficulty," said the speaker, etc. (Quotation marks are placed outside the comma.)

Note that "etc." is not placed within the quotation marks.

Many writers place the quotation marks within the semicolon, but this usage is not consistent with the rule. The following style should be observed:

The correct forms are "It is he;" "It is she;" "It is I."

Rules for the Marks That Precede the Quotation

When a quotation is preceded by introductory words that are closely connected in thought, it is preceded by a comma.

He said, "I am not certain of this."

(*a*) When a quotation is formally introduced, it is preceded by a colon.

These were Longfellow's words:

"Life is real," etc.

(*b*) When a formal quotation is lengthy or begins a new paragraph, it is frequently preceded by a colon and a dash.

Distinguish between the following sentences:—

He said that he would come.

He said, "I will come."

(*c*) When a quotation or an illustration is introduced by *as,* or *namely,* a semicolon should be placed before *as* or *namely,* and a comma after it.

"Shall" in the first person expresses simple futurity; as, "I shall go to town in the morning."

Rule for Parenthetical or Explanatory Words Within a Quotation

When parenthetical or explanatory words are

inserted within a quotation, they are set off by commas.

"I do not care," he said, "about what others may think."

Rule for the Use of the Interrogation Point With Quotation Marks

If the interrogation point refers only to the words quoted, it must be placed within the quotation marks; but if it refers to the rest of the construction, it must be placed outside the quotation marks.

He said, "Do you like to study?"

Did he say, "Do you like to study"?

Rules for the Use of Quotation Marks With the Exclamation Point

If the exclamation point refers only to the words quoted it must be placed within the quotation marks; but if it refers to the rest of the construction, it must be placed outside the quotation marks.

He said, "How calm is the night!"

How beautiful is Walt Whitman's poem, "When Lilacs Last in the Dooryard Bloomed"!

Rules for the Use of Quotation Marks With the Dash

When the dash is used to denote that a quotation is not complete or that a sudden break has been made, the quotation marks follow the dash.

"If you pass through the season without being drawn into a declaration, you will be the only eligible man here to accomplish the feat. But——"

(*a*) Omitted lines or paragraphs are generally indicated by dots; and, if the words follow-

ing begin a new paragraph, they should be preceded by quotation marks, the marks preceding the dots being omitted.

Note.—The quotation marks are omitted in the following because the name of the author is used.

Darest thou now, O Soul,
Walk out with me toward the unknown region,
Where neither ground is for the feet,
Nor any path to follow?

. . . . . .

Then we burst forth, we float,
Time and space, O Soul, prepared for them
Equal, equipt at the last (O Joy! O fruit of all!)
Them to fulfill, O Soul.

—*Walt Whitman.*

The Hyphen

The hyphen is a short dash used to join words that do not sufficiently coalesce to form one word, but that are too closely connected in meaning to form two separate words, thus:

Door-knob, dancing-master, twenty-one, three-fifths, 3-inch board, 2½-inch pole, to-day, to-night, to-morrow, Anglo-Saxon, Eliott-Root Publishing Company, *commander-in-chief.*

Note.—In many instances, usage varies as to the employment of the hyphen, and, in consequence, it is difficult to give specific rules for the compounding of words; thus: *school-house* is written with the hyphen or as one word, *schoolhouse.* The following rules, however, are universally observed by careful writers:

Rule 1. Temporary compounds are hyphenated, thus:

(*a*) A temporary modifier consisting of an adjective and a noun, an adjective and a participle, two adjectives, or an adverb and a participle, as: "They took an *eight-mile* drive in the evening" (an adjective and a noun); "His *far-seeing* eyes rested on her face" (an adjective and a participle); "He had the *half-barbaric* superiority of the aristocrat" (two adjectives); "The stranger bowed with *well-bred* deference" (an adverb and a participle).

Note.—*Half* when used with either another adjective, a participle, or an adverb, is connected with it by a hyphen; thus: *half-barbaric* superiority (two adjectives); *half-frightened* voice (adjective and participle); *half-hourly* intervals (adjective and adverb); *half-inch* space (adjective and noun).

Well and *ill* when used with a participle to form an adjective modifier, are always joined to the participle by a hyphen; but when used merely to modify a participle in the predicate, the hyphen is not employed, thus: "A *well-mannered* young man;" "An *ill-behaved* child," but "The young man was *well mannered;*" "The child was *ill behaved.*" *Self* when used with an adverb, a noun, or another adjective, is always connected with it by a hyphen, thus: *self-confident,* or *self-assertive* (two adjectives); *self-asserting* (adjective and participle); *self-confidently* (adjective and adverb); *self-command* (adjective and noun).

(*b*) A phrase forming a temporary compound is hyphenated, thus: "A *never-to-be-forgotten*

event;" "An *I-told-you-so* expression;" "An *unlooked-for* visitor."

Rule 2. The hyphen is used when, by its omission, an entirely different meaning would be conveyed, thus:

Bird's-eye (plant); *dog's-tooth* (grass).

Note that *bird's eye* or *dog's tooth* written without the hyphen would convey a different meaning.

Rule 3. The hyphen is used to divide words into the syllables of which they are composed, as when giving the pronunciation of a word, or when carrying a syllable to the next line.

Syllabication

This division of words in syllables is known as syllabication.

(*a*) Words should be divided, when possible, according to their pronunciation, all the letters necessary to the pronunciation of each syllable being given, thus: *sis-ter; broth-er; moth-er; cous-in; hap-py; an-gel-ic.*

(*b*) Words should be divided according to their derivation, so as to separate the prefix, the suffix, or the grammatical ending from the rest of the word; thus: *re-mem-ber; re-solve; wid-ow; win-dow; sin-ful; soul-ful.*

(*c*) When the derivation and the pronunciation conflict, then precedence should be given to the latter; thus: *rep-re-sent* (not *re-pre-sent*); *ho-me-op-a-thy* (not *ho-me-o-path-y*).

Note that the syllables are divided in accordance with the pronunciation, but contrary to the derivation of the words; thus, according to the derivation of *represent*, the prefix *re* should be

separated from the word *present,* whereas the word is divided into conformity with its pronunciation, which makes the vowel short in the syllable *rep.*

(*d*) When two or more vowels are placed together to form a diphthong or a triphthong, as the case may be, they must not be separated; as, *loy-al; joy-ous;* but when two or more vowels placed together do not form a diphthong or a triphthong, the vowels may be divided; thus: *a-e-ri-form; co-or-di-nate.*

(*e*) Two consonants or two aspirates or a consonant and an aspirate are usually separated, unless kept together by the operation of some other rule, as, for example, in paragraph *b;* thus: *col-lect, col-lar; hat-ter; en-ter,* but (*b*) *post-age; west-ern.*

Note.—There are several specific rules given by grammarians relatively to the placing of consonants, but they are, in the main, embodied in the foregoing rules; thus: the rule that a single consonant coming between two vowel sounds must be placed with the first vowel if the sound of the vowel is to be shortened is embodied in the paragraph *a,* words should be divided according to their pronunciation; for example, in the word *study* (or *studies*), the consonant *d* is placed with the first vowel, *stud-y* (*stud-ies*), while in the word *student,* the consonant *d* is placed with the second vowel, *stu-dent.*

Excerpts from What's Wrong With the World, by Gilbert K. Chesterton.

Misplacement of Only.

.....The hospital, by necessity, may send a man home with one leg less; but it will not (in a creative rapture) send him home with one leg extra. Medical science is content with the normal human body and *only* seeks to restore it.

Note.—"And seeks *only* to restore it," is the correct form, *only* properly being placed as near as possible to the word, phrase, or clause that it modifies. See THE CORRECT WORD: HOW TO USE IT, p. 124.

Whether or No.

Whether or *no* the living bird is at the beginning of our mental chain, it is absolutely necessary that it should be at the end of our mental chain.

Note.—"Whether or *not*" is the preferred form. See *Ibid*, p. 196.

Misplacement of Only.

We talk of nothing but useful men and working institutions; that is, we *only* think of the chickens as things that will lay more eggs.

Note.— . . . that is, we think of the chickens *only* as things, etc. (Application of rule in the first excerpt.)

One can *only* find the middle distance between two points if the two points will stand still.

Note.—"One can find . . . *only* if the two points will stand still," is the correct form. (Application of rule in the first excerpt.)

The Rev. Brown for The Rev. Mr. Brown or The Rev. John Brown.

The Rev. Brown, the Wesleyan minister, sturdily declares that he cares nothing for creeds, but only for education; meanwhile, in truth, the wildest Wesleyanism is tearing his soul.

Note.—"The Rev. *Mr.* Brown," or "The Rev. *John* Brown," is the correct form. See THE CORRECT WORD, pp. 154-155.

People for Persons.

Two *people* must be tied together in order to do themselves justice; for twenty minutes at a dance, or for twenty years of marriage.

Note.—"Two persons" is the correct form. See *Ibid*, p. 130, *People for Persons.*

Misplacement of Only.

Some one conquered; something occurred. You can *only* knock off the king's head once.

Note.—You can knock off the king's head *only* once. (Application of rule in the first excerpt.)

Comparison of Adjectives of One Syllable.

And for this purpose, it is again necessary to travel far from the modern topic, the mere Suffragette of today, and to go back to subjects which, though much *more old,* are, I think, considerably *more fresh.*

Note.—*Older* and *fresher* are the correct forms, adjectives of one syllable being usually compared by adding *er* and *est* to the positive.

From THE RESEARCH MAGNIFICENT, by *H. G. Wells.*

In So Far As; Position of Only; Repetition of the Article.

. . . Good parents, he was convinced, are *only* an advantage *in so far as* they have made you good stuff; and bad parents are no discredit to a son or daughter of good quality.

Note.—*In* is superfluous in the phrase "in so far as." See THE CORRECT WORD, p. 31. Only should immediately precede "so far as." Rule.—Only should be placed as close as possible to the word that it modifies. See *Ibid,** p. 24. *A* should be repeated before the noun *daughter*. Rule.—Repeat the article when the second noun does not denote the same person or thing as the first noun. See *Ibid,** p. 8.

**Ibid.—The same reference.*

I Would Like.

"I'm going round the world," he told them simply. "I may be away for two years, and I thought *I would like* to see you all again before I started.

Note.—"I would like" is incorrect, *I should like* being the correct form. "I *should* like," "You *would* like." "He *would* like," express subjunctive futurity and condition beyond the control of the will. See *Ibid,* p. 227.

I Should Like.

"Yes," said Prothero, "I *should* like to go to Russia."

Note.—"I should like," is correct. See the foregoing note.

As Though He Was.

Benham had no plans as yet, but only a sense of divergence, *as though he was* being pulled in opposite directions by two irresistible forces.

Note.—"As though he *was*" is incorrect, *As though he were* being the correct form. The subjunctive mode *were, had been,* etc., is always required after *as though* or *as if.*

Two Young People; One Another.

. . . So you see they went to Switzerland and Italy at last like *two* ordinary young *people* who were not aristocrats at all, had no theory about the world or their destiny, but were simply just ardently delighted with their discovery of *one another.*

Note.—*Persons* not *people* is required, when the reference is to a few individuals; *people* properly applying to a large body; as "The young *people* of the church." See *Ibid,* p. 130. *Each other,* not *one another,* is the correct form, *each other* properly applying to only two; *one another* to more than two. See *Ibid,* p. 55.

Each Other.

"They fight among *each other.*"

Note.—*One another* is the required pronoun. See the foregoing note.

Either . . . Or.

"I have no strong moral or religious convictions to assist me *either to endure or deny this.*" . . .

Note.—"Either *to* endure or *to* deny," is the correct form. Repeat *to* when used with *either . . . or.* See *Ibid,* p. 141.

Position of Only.

"I tell you you are not interested. You would *only* be interested in me."

Note.—"You would be interested *only* in me," is the correct form, *only* being required to be placed as near as possible to the word that it modifies. See note above.

Lit.

Benham seemed to himself to be sitting alone for an interminable time. He *lit* another match and consulted his watch. It was four o'clock, and early dawn. . . .

Note.—*Lighted* is preferable to *lit.* See *Ibid,* p. 103.

From A Far Country, by *Winston Churchill.*

Try And for Try To; If for Whether.

Let me *try and* see *if* I could [can] do it.

Note.—"Let me *try to* see *whether,*" etc., is the correct form. The infinitive is required after *try* used in the sense of *endeavor. Whether* is preferable to *if* to introduce an alternative clause.

Would for Should.

I had acquired aggressiveness; an aggressiveness, however, differing in quality from the feeling I once *would* have had,—for this arose from resentment, not from belief.

Note.—*Should* in the first person is required to express contingent futurity.

Not . . . As for Not . . . So.

I ridiculed this. The prophecy itself did *not* disturb me half *as* much as the fact that she had made it, as this new evidence that she was beginning to think for herself, and along lines so different from my own development.

Note.—. . . "not . . . half *so* much" is the correct form,—*so* being required in unequal comparison.

Compared To for Compared With.

. . . we were linked up with and *compared to* the gangs of other cities,—the terminology used to describe us being that of the police reporter.

Note.—"Compared *with*" is the correct form to use when the relative characteristics of supposedly similar things are compared. "Compared *to*" is used of things dissimilar but possessing some characteristic in common; as, "Many poets have *compared* women *to* April weather."

Myself for My.

My associates and *myself* were referred to col

lectively as the "gang," with the name of our city prefixed.

Note.—"My associates and I" is the correct form, *myself* being restricted to a reflexive or an emphatic use; as, "I hurt *myself;*" "I *myself* said so."

Not As for Not So.

I have reproached myself; I have suffered for it,—*not as* much as I deserved.

Note.—"Not *so*" is the correct form, *so* being used after a negative to express unequal comparisons.

If for Whether.

He casually asked Mr. Dickinson *if* he had ever noticed a tract of land lying on the river about two miles beyond the heights, opposite what used to be in the old days a road-house.

Note.—*Whether* is nicely used to introduce an alternative clause; *if*, to introduce a suppositional clause.

Afraid for Fear.

I am *afraid* I may have given the impression that if I had gone to Weathersfield and encountered Mr. Watling I might not have been a lawyer.

Note.—"I *fear* I may have given," etc., nicely expresses the meaning, and is preferred by many speakers.

None Other for No Other.

It was due to one of those singular coincidences—so interesting a subject for speculation—that the man who revealed to me this golden romance of the Kyme family was none other than a resident of my own city, Mr. Theodore Watling, now become one of our most important and influential citizens, . . .

Note.—"*No* other" is the correct form.

Errors In Tense

One day Terriss sent for me, and informed me that, since witnessing the production of *Arms and the Man,* he regarded me as one of the "greatest forces of the present day." He proposed to combine my intellect with his knowledge of the stage in the construction of a play. Whereupon he gave me one of the most astounding scenarios *I ever encountered.*

—*Henderson's Life and Works of George Bernard Shaw.*

Note.—"I *ever* encountered," is incorrect, "I *had ever* encountered," is the correct form, *ever* in constructions that include time up to the present, requiring the perfect form *had, has,* or *have,* as the case may require.

"Miss Villars is always frank," put in the Viscount de Nozay. "I *never heard as* many truths expressed as since I have had the honor of knowing her."

—*American Nobility, by Pierre De Coulvain.*

Note.—"I have never heard so many truths," is the correct form. The present perfect tense is required for the reason that the sentence expanded expresses time perfected in the present; thus, "I have never heard so many truths expressed (as I have heard) since having the honor of knowing her."

Note that *so,* not *as,* is required after *never.* See preceding note. Note that the past tense is required to express a specified time in the past; as, "I *heard* him *say yesterday* that he would come to-day."

When she saw him talking to some one else, she *always wondered* what he was saying.

Note.—The construction should read: *"Whenever* she saw him talking to any one else, she wondered," etc. *When* denotes a specified time in the past; *always* carries time up to that designated by the context.

"The present situation arose not from temporary conflicts of interest or diplomatic combinations; but is the result of ill will existing for years against the strength and prosperity of the

German Empire." This sentence, taken from the Kaiser's speech from the throne on August 4, is the view of the present war held by the German people.

—From THE OUTLOOK, (*The German Point of View*).

Note.—The construction should read: "The present situation *has arisen*, etc.," the simple past tense being properly used to indicate a specified time in the past. Note that, in the above, no specified time in the past is indicated, but that, on the other hand, time completed in the present is indicated; hence, the present perfect tense form, *has arisen*, is required, the present perfect tense being required to indicate time completed in the present.

"They expected it for years to come."—*Ibid.*

Note.—"They *had expected* it for years to come," is the correct form.

They have felt all the time that after they had accomplished their national unity in a bloody struggle with France, it would take another bloody war to defend and finally secure it. Again and again the German Government *refrained* from war because the apparent object of its controversy did not seem to warrant such a step.

—*Ibid.*

Note.—The construction should read: "Again and again the German Government *has refrained* from war because the apparent object of the controversy has not seemed to warrant such a step." Note that "again and again" does not indicate a specified time in the past, time up to the present and completed in the present is to be expressed; hence, the present perfect tense is required.

Germany *saw* these efforts of her neighbors in continuous progress; nobody *was ever heard* to tell France, "You have been beaten in a fair fight. You have lost, and if you are not strong enough for yourself, keep your peace. No! everybody seemed to pat France on her back and to encour-

age her attitude, which *was* the real menace to the peace of Europe, while all the world *was crying* out against Germany, which *had* no other desire than to be left alone."—*Ibid.*

Note.—The construction should read: "Germany *has seen* these efforts in continuous progress; nobody *has ever been heard*," etc. . . . No, everybody *has seemed* to pat France on her back and to encourage her attitude, which *has been* the real menace to the peace of Europe, while all the world *has been crying* out against Germany, which *has had*, etc.

They are truly fighting, as the Kaiser says, for the place in which God has put them. It is their belief that it must be their final struggle. They are determined to win at any cost, and after their victory, to leave their enemies in such shape that they never again will be able to disturb the peace.—*Ibid.*

We read about the *furor Teutonics* in times gone by. It is a pity it has come to this, but I am afraid we will have no opportunity to watch it now. For the outsider and the friend of peace there is nothing to do but watch and wait.

The Russian and the Pan-Slavic movement *upheld* the claim of those Germans who *insisted* that a great struggle between the Slav and the German nations was unavoidable.—*Ibid.*

Note.—The construction should read: "The Russian and the Pan-Slavic movement *have upheld* the claim of those who *had insisted*," etc. Application of the same rules as in the foregoing.

It is sufficient to know that the Germans *had* the feeling that the other nations, especially her neighbors, *did* all in their power to hinder them in the peaceful development of the resources and institutions; and they have enough to point out in justification of this view."—*Ibid.*

Note.—The construction should read: "It is sufficient to know that the Germans *have had* the feeling that the other nations, especially her neighbors, *had done* all in their power to hinder them, etc."

What *was* especially irritating to France's conduct to the German mind was this: that in her all-controlling desire for revenge, the Republic that forever *was boasting* of her progressive and democratic spirit *allied* herself to Russia, the stronghold of absolutism and reactionalism; the representative of a semi-barbaric civilization. This *was*, and is honestly considered in Germany as a treachery to Western civilization and culture.

—*Ibid.*

Note.—The construction should read: "What *has been* especially, etc. . . . This *has been*, etc., the Republic that *has been forever boasting* of, etc., *should ally herself*, etc. "This *has been* and *is*," etc. The article "a" should not be used before the abstract noun *treachery*.

. . . "and let me repeat a statement which, from a stronger familiarity with the German character, I made publicly for the first time in Cooper Union, in 1906:

"The German people do not want war; they never *were* so well off in all their history. But if they see that they are compelled to fight, it will probably be the most terrible war that history knows. They will know no limits. They will only know one thing; to fight to the bitter end. Nothing whatever will be allowed to interfere with this determination."—*Ibid.*

Note.—The construction "The German people do not want war; they were never so well off in all their history," should read: "The German people do not want war; they *have never been* so well off in all their history." In connection with the first paragraph, note that the past tense *made* is correct, for the reason that a specified time (in 1906) is indicated.

TO THE CITIZENS OF THE BELLIGERENT STATES.*

Incorrect Position of Only.

Each man is convinced that his country is making a stand not only for its incontestable rights, but also for the highest interests of humanity; if others do not recognize this, he believes it can *only* be due to deliberate ill-will, and every member of the opponent country, who neglects to make formal protest against the actions of his Government, gives good proof of that same ill-will. In our case, scarcely one of us will go to such lengths. We, to a certain extent at any rate, have retained the power to appreciate the standpoint not shared by us, and we are therefore less prone to condemn it unconditionally.

Note.—In the sentence, . . . it can *only* be due," etc., *only* is misplaced, "it can be due *only*," etc., being the correct form. Rule— . . . *Only* must be placed as near as possible to the word that it modifies. See *The Literary Workshop*, p. 62.

In connection with the correlatives, *not only* and *but also*, note that they are properly placed, each member preceding the preposition *for*. Rule— . . . Correlatives must precede the same part of speech. See *Ibid*, p. 62.

Incorrect Position of Not . . . But.

This is *not* to be ascribed to a higher morality or better insight on our part, nor to the phlegmatic temperament we are commonly supposed to possess, *but* to the circumstance, that we, in our capacity as neutrals, get the arguments of both parties laid before us; and that we therefore to a certain extent are in a position to make a proper study of those arguments.

Note.—The construction should read: "This is to be ascribed *not* to a higher morality . . . *but* to the cir-

*Published in the interest of International Conciliation

cumstance," etc. Rule.— . . . Correlatives should precede the same part of speech. See *Ibid*, p. 62.

Incorrect Paralleling of Elements.

The greatest evil of the war is not the untold misery which it carries in its train—its death-roll, its mutilations, the stricken widows and orphans, loss of home and possessions—but it is the rending of the great ideal of the brotherhood of nations which we had begun to cherish as our great hope of the future; the *supplanting* of mutual faith by suspicion, the *denial* of humane qualities in the enemy, the *hardening* and *insulating* feeling of self-righteousness in a corrupt society devoted to its own selfish interests.

Note.— . . . "the *supplanting* of mutual faith by suspicion, the *denying* of humane qualities," etc., is the correct form. Rule—Parallel elements must be alike in construction. See *Ibid*, p. 24.

Incorrect Omission of Else.

To the neutrals, more than *anybody*, it must be left to stem this evil. Unlike the belligerents, they are not cut off from other nations, but are kept *au courant* with the opinions held in the different countries through the medium of newspapers, pamphlets, letters, etc.; and seeing how variously the different countries express themselves about the causes which led up to the war, they can appreciate how dissimilar interpretations of right and wrong arise.

Note.— . . . "more than anybody *else*," is the correct form, *else* being required to eliminate the thing compared from its class. See *Ibid*, p. 61.

Different To for Different From.

Endeavor for one single moment to put aside your own views and to put yourself into one of the situations described above; cannot you then,

for that single moment, feel with your adversaries, and understand that they, who see the actual course of events in a totally *different light to* what you do yourself, must be subject to different moral reactions?

Note.— . . . "different light *from* what," etc., is the correct form, *from* properly following *different*. See THE CORRECT WORD, p. 48.

Try And for Try To.

But there is another question we must consider when this war will have drawn to a close and Peace sheds its benign influence upon the wounds that have been inflicted: how long will it last? For how long will the nations of Europe be left in peace, to *try and restore* the havoc of the past few months as best they may? How long will it be before our Continent is subjected to another such attack of frenzy that will claim fresh victims and alienate the nations anew? And above all, for how long, time after time, shall we have to ask this question, When shall we, or shall we ever, see peace unbroken by war?

Note.— . . . "try to restore," is the correct form, the infinitive being required after *try* used in the sense of *endeavor*. See *Ibid*, p. 189.

Incorrect Position of Only.

Much has been said concerning conflicts of interests that can *only* be solved by the power of the sword; if one looks closer, the conflicts appear to be, nearly without exception, the outcome of mutual suspicion.

Note.— . . . "it can be solved *only* by the power of the sword," is the correct form, *only* being required to be placed as near as possible to the word that it modifies. See *Ibid*, p. 124.

Involved Sentence.

Experience teaches us plainly that the serious

conflicts of interest disappear immediately when several States unite into a federation, *which* excludes mutual attacks and governs the rights *which* the citizens of one State are entitled to in another. Look, for instance, at the relations existing in the federations of Germany, Switzerland, and the United States of North America.

Note.—The adding of *which* (*that* or *who*) clauses in constructions like the foregoing makes the meaning involved. Note that the clauses cannot be connected by *and* or *or;* in consequence the sentence should be reconstructed; thus: "Experience teaches us that the strenuous conflicts of interest disappear immediately when several states unite into a federation. Mutual attacks are thus excluded, and intercommunal rights protected."

Each Other for One Another.

. . . Wherever the States have united into a federation they have abandoned their mutual mistrust of *each other* and ceased to make war, and it will not be until the civilised nations recognise federation as the sole means of disbanding mistrust that a lasting peace can be secured.

Note.—*One another* is required, for the reason that the reference is to more than two States, *each other* being properly used of only two. See *Ibid,* p. 55.

Yourself.

And therefore it is that it is so highly important that you, to whatever nation you may belong, should already during the war be pervaded with the idea that your enemies are no demons, no savage beasts or cynical egoists, but men like yourself, with the same failings, the same shortcomings, and the same ideals. Possibly they, even more so than *yourself* . . .

Note.—*You* is the correct form, *yourself* being required in a reflexive or an emphatic sense; as "You will hurt *yourself,*" "You, *yourself,* said so." See *Ibid,* p. 113.

From THE FREELANDS, by *John Galsworthy.*

Should Have Liked to Have Seen.

She did not answer, and nonplussed thereby, he answered lamely: "I *should have liked to have seen* Tod and the youngsters."

Note.—"I should have liked to see," is the correct form. See THE CORRECT WORD, p. 204.

Not . . . As.

If Stanley had risen and paced the room there would have been a good deal to be said about him; for, though he did *not* know *as* much as Felix of the nature and sentiment of Tod's children, he knew enough to make any but an Englishman uneasy.

Note.—*Not . . . so* is the required form, *so* properly following *not* in unequal comparisons. See *Ibid,* p. 118.

I Ever Met.

"Mother, you're the best Conservative *I ever met.*"

Note.—"I have ever met," is the correct form, *ever* being properly used with *have* to cover time up to the present.

Possessive Case Before the Gerund.

John did not answer. One could not, in so many words, resent one's own *brother* being made a fuss of, and, if it had been for something real, such as discovering the source of the Black River, curing Blue-Mange, or being made a Bishop, he would have been the first and most loyal in his appreciation.

Note.—"*Brother's* being made a fuss of," is the correct form, the possessive case being required before the gerund. See *Ibid,* page 191, *Verbal Nouns.*

Myself for I.

"Dear Kirsteen:

"Though we have not seen each other for so

long, I am sure you will forgive my writing. It would give me so much pleasure if you and the two children would come over for a night or two while Felix and his young folk are staying with us. It is no use, I fear, to ask Tod; but of course if he would come, too, both Stanley and *myself* would be delighted.

Yours cordially,

Clara Freeland."

Note.— . . . "both Stanley and *I*" is the correct form, *myself* being properly used only in reflexive or an emphatic sense. THE CORRECT WORD, p. 119, gives the following:

Myself.

The compound personal pronouns *myself, yourself, herself, himself* (never *hiself* or *hisself*) are correctly used only in a reflexive or an emphatic sense; as, "I hurt *myself;*" "He hurt *himself*" (reflexive); "I *myself* said so" or "I said so *myself*" (emphatic). Such expressions as, "This is for *myself,*" "I send love to your mother and *yourself*" are always incorrect, for the reason that the compound personal pronoun is properly used reflexively, only when the object (direct or indirect) refers to the same person as the subject. The following are correct:

"I have only *myself* to thank" (reflexive).

"I bought this hat for *myself*" (reflexive,—the object is indirect).

"I bought this hat *myself*" (emphatic).

"You *yourself* said so" (emphatic).

Myself for I.

"Possibly," said Felix, "but you must remember that Stanley, John and *myself,* represent ordinary,—what shall we say,—level-headed opinion."

Note.—Application of the same rule as in the foregoing.

Any One.

He had depicted so many sneezing wives and husbands in his books, and knew the value of a

happy marriage better perhaps than *any one* in England.

Note.—"Any one *else*" is the correct form, *else* being required to exclude the person compared from other members of his class. See THE CORRECT WORD, pp. 9, 10.

Anybody Else.

And Nedda thought, "How much more of a lady she looks than *anybody here*."

Note.—*Else* is required after *anybody* in order that the person compared may be excluded from its class. See *Ibid.*

Only.

Would it be like that in their bedrooms, or would it *only* be in her (Nedda's) own lips that this little smile would come?

Note.— . . . "or would it be *only* in her" (or "in *only* her") is the correct form. Rule.—*Only* should be placed as near as possible to the word, phrase, or cause that it modifies.

Each Other.

"There, seated between Mrs. Sleesor and Lady Britto, with Lady Malloring opposite, and Miss Bawtry leaning over the piano toward them, she pinched herself to get rid of the feeling that, when all these were out of sight of *each other*, they would become silent, and have on their lips a little bitter smile."

Note.—*One another* is the correct form, *each other* being properly used of only two persons or things. See *Ibid, Each Other.*

People.

Out of the door of one of them, two young *people* had just emerged, going in the same direction as the car.

Note.—*People* is properly used only of a large number of individuals; as, "The young *people* of the community." See *Ibid, People and Persons.*

From THESE TWAIN by *Arnold Bennett.*

In So Far As.

* * * They contemplated with joy its first state of dainty freshness, and were content therein. Whereas, the old Victorians lived in the future (*in* so far as they truly lived at all), the neo-Victorians lived *careless* in the present.

Note.—*In* is superfluous in the phrase "*in* so far as." The adverb *carelessly*, as modifying the verb *lived*, is required instead of the adjective *careless.*

Position of Only.

* * * It seemed to him that he could *only* keep his dignity as a man of the world by looking at the grouse with a connoisseur's eye.

Note.—"It seemed to him that he could keep his dignity as a man of the world *only*," etc., is the correct form, *only* being required to be placed as near as possible to the word, phrase, or clause that it modifies.

None . . . Was.

* * * The inferiority of the eldest could not be attributed to dissipation or improvidence, for *none* of the children *was* allowed to spend a cent.

Note.—"*None* of the children *were* allowed to spend a cent," is the correct form, the number of *none* being controlled by that of the context.

Averse From.

Hilda gave polite but perfunctory praise. Left alone she might have been *averse from* the new ideals in their more expensive forms, but the influence of Edwin had taught her to despise them.

Note.—"Averse *to*" is the correct form, *averse from* having passed into disuse.

Further.

Edwin's tastes in furniture imbibed from the Orgreaves, neglected the modern, and went even *further* back than earliest Victorian.

Note.— * * * "and went even *farther* back," is the correct form, *farther* being nicely used to express distance; *further*, something additional.

There will have to be a clear understanding between you and me on one or two points, before we go much *further*.

Note.—*Farther* is required when distance is to be indicated.

Compared With.

He *compared* her *with* Clara, who was now nothing but a mother, and to Maggie, who had never been anything at all.

Note.—"Compared *with*" is correct, for the reason that the merits of the persons are compared. "Compared *to*" is required when the meaning is likened to.

Elder and Eldest.

Standing by the piano, was a timid young girl of about sixteen, whom Edwin, who had not seen her before, guessed to be Janet's niece, Elaine, *eldest* daughter of Janet's *elder* sister in London; Elaine's approaching visit had been announced.

Note.—*Elder* and *eldest* are correct for the reason that the reference is to members of the same family.

Liable.

* * * And no wonder, seeing that any small news-agent in a side street was *liable*, at any moment, to receive an order, etc.

Note.—*Likely* is the required word to express a merely contingent possibility, *liable* being used to express a contingent disaster; as, "He is *liable* to die at any moment."

From The Dream, by H. G. Wells

Possessive Case Before the Gerund

There was a sound of a *paddle* being dipped and a diminishing drip of water. . . .

NOTE.— . . . "of a *paddle's* being dipped," is the correct form. Again, the repetition of the preposition *of* before "a diminishing drip of water" would improve the construction. The following rulings from The CORRECT WORD are applicable:

1. The possessive case is always required before a verbal noun; as, "There is no use in *your* (*his, her, our,* or *their*) going," not "There is no use in *you* (*him, my, your, his, us* or *them*) remaining."

Preposition, Repetition of

2. Rule.—The preposition should be repeated after an intervening conjunction, unless the word that follows the conjunction merely amplifies the thought expressed by the word that precedes the conjunction.

Love *to* you and all the other members of your family.

The repetition of the preposition is especially required if the intervening conjunction is preceded and followed by a verb in the infinitive mode and its object.

In the following sentences, the repetition of the preposition is required:

This was the cause *of* his failure in business and *of* the estrangement of his friends.

It was his custom *to* go to town in the morning, and *to* return in the evening.

In the following sentences, the repetition of the preposition is not required:

He likes *to* run and play.

He is learning *to* read and write.

Incorrect

He is unable either *to do* the work himself or *get* others to do it for him.

I am delighted *to find* her unchanged, and *learn* that she has still the same friendly feelings as before.

We are apt *to overlook* a person's good qualities and *remember* only his faults.

He hopes *to master* the subject of Grammar in a few months, and then *to take* a course in Rhetoric.

Correct

He is unable either *to do* the work himself or *to get* others to do it for him.

I am delighted *to find* her unchanged, and *to learn* that she has still the same friendly feelings as before.

We are apt *to overlook* a person's good qualities and *to remember* only his faults.

He hopes *to master* the subject of Grammar in a few months, and then *to take* a course in Rhetoric.

Further examples of construction that do not require the repetition of the preposition:

This is *for your* father and mother.

He wrote *to* his brother and sister to come.

Note, however, that, for the sake of emphasis, the repetition of the preposition would be correct. Thus:

"This is both *for* your father and *for* your mother."

"He wrote *to* his brother and *to* his sister as well."

Constructions like the following always require the repetition of the preposition:

Incorrect

Russia was ruled *by* the dissolute Elizabeth and *Catherine the Great.*

Correct

Russia was ruled *by* the dissolute Elizabeth and by Catherine the Great.

From Fortune's Fool, by Rafael Sabatini
Incorrect Omission of That

Holles rose, his decision taken; his face, set. "What I said at first. I am a mercenary. I do not make governments. I serve them. There is no human cause in all the world today could move me to enthusiasm."

Note.—"There is no human cause in all the world today *that* could move me to enthusiasm," is the correct form, the omission of the relative pronoun when required as a subject being incorrect. The relative pronoun (*that, which* or *who*) must never be omitted when used as subject. When used as an object, rhetoric formerly demanded its use, but now generally sanctions its omission; thus: instead of such constructions as "The words *that* you speak," *that* can be omitted. It *must,* however, be supplied in the analysis. When used as a subordinate conjunction, *that* may be either used or omitted with equal propriety; as, "I think I shall go" or "I think *that* I shall go," the former being preferred by many as the shorter form. See latest edition of THE CORRECT WORD.

Not As for Not So

Tucker had *not* been *as* ingenuous and confiding as he had at first supposed.

Note.—"Tucker had *not* been *so* ingenuous," etc., is the correct form, *so* being required in unequal comparisons; *as,* in equal; thus: "He is *as* tall *as* I," "He is *not so* tall as I." See IBID.

Comparison of Equals (*As* Follows *As*).

"You may depend upon it there are *as* good hearts to serve men in palaces *as* in cottages."

Had I read *as* much *as* others I might have been *as* ignorant.—*Hobbs.*

Comparison of Unequals (*So* Follows *Not*).

"Success in life is a matter *not so* much of talent or opportunity *as* of concentration and perseverance."

There is *nothing so* strong or safe in any emergency of life *as* simple truth.—*Dickens.*

Himself for Him

On the score of credit, Hollis's antecedents would be the subject of inquiry, and the revelation of them would result in danger to *himself* alone.

Note.— . . . "to *him* alone" is the correct form. THE CORRECT WORD, p. 83, gives the following:

Herself, himself, yourself, myself, etc., are properly used only in either a reflexive or an emphatic sense, as, "She hurt *herself,*" "She *herself* said so," "She bought this for *herself,*" *herself* referring back to the pronoun *she.* Likewise *himself* refers back to *he; yourself* to you, etc.; as, "He *himself* said so," "You have no one but *yourself* to blame." Construction in which the "self pronouns" do not refer back to the person used, are incorrect; thus: "This is for *yourself;*" "With love to your mother and *yourself,* I am," etc., are incorrect.

Position of Correlatives

. . . He knew his world and its inhabitants too well to be moved by them *either to* respect *or* fear.

Note.—"He knew his world and its inhabitants too well to be moved by them *either to* respect *or to* fear," is the correct form, correlatives (*either . . . or, neither . . . nor,* etc.), properly preceding the same parts of speech.

From Young Felix, by Frank Swinnerton

Expect for Suppose

I notice many young mothers nowadays who are bored by their children, and I *expect* there were many also in those days who were bored.

Note.—*Suppose,* not *expect* is the correct word in this construction. THE CORRECT WORD: How To USE IT, p. 175, gives the following:

Expect properly refers to the *future; suppose,* to the present, past, or future. Again *expect* expresses *expectation;* it should not be used for *suppose,* which expresses a supposition; thus: we should say, "I *suppose* you will go;" on the other hand we say, "I *expect* him this evening." The following are correct uses of these words:

I *suppose* that you had a pleasant time yesterday. (Not *expect.*)

I *suppose* that you will have a pleasant time this evening. (Not *expect.*)

I *suppose* that he is offended. (Not *expect.*)

I *suppose* that he will be late this evening. (Not *expect.*)

I *suppose* that you were late at school this morning. (Not *expect.*)

I *expect* to go to New York next week.

I am *expecting* a telegram every minute.

One Another for Each Other

Felix and Jack, as I have said, sat next to *one another,* with Joko as a mascot between them.

Note.—*Each other* is the correct form. THE CORRECT WORD, p. 55, gives the following:

Each other is properly used of only two persons; *one another,* of more than two; as: "The two children love *each other* dearly;" "The *three* sisters are devoted to *one another.*" *Each,* without *other* may be used of several; as, "*Each* pupil is requested to remain after school."

From A Cure of Souls, by May Sinclair
If He Was for If He Were

. . . "If he *was* there still, it wouldn't have happened."

Note.—"If he *were* there still, it wouldn't have happened," is the correct form, *were* being required when a negation is implied, as "if he were there *but he is not.* THE CORRECT WORD, p. 87, gives the following:

There is a strong tendency to restrict the use of the present tense of the subjunctive mode (If it *be*) to the literary employment of the language; but many writers, as well as speakers, prefer to use the indicative form (If it *is*) instead of the subjunctive; that is, in the present tense.

In the past tense of the subjunctive mode, *were* is required in all three persons. The following illustrative sentences show the uses of *was* and *were:*

Was

If I was in the wrong (and I suppose I was), I ask your pardon.

If he was at home (and he was at home), why did you not see him?

If this cup *was* cracked (and it was cracked), why did you buy it?

If the key of the piano *was* broken (and it was), why didn't you speak about it?

Were

If I were you (but I am not), I should go.

If I were in the wrong (but I am not), I should ask your pardon.

If he were at home (but he is not *at* home), I should ask him to see you.

If I were he (but I am not), I should write.

This cup looks as if it *were* cracked (not sure about it).

The piano sounds as if a key *were broken* (not sure about it).

(Observe that in the foregoing sentences, the past subjunctive form *were* expresses present time.)

From The Judge, by Rebecca West.

Was for Were

It was as if she *was* making her reckoning with scrupulous accuracy.

Note.—. . . "as if she *were,*" is the correct form. THE CORRECT WORD, p. 22, gives the following:

Were, and not *was,* is required after *as if,* for the reason that the supposition is not known; thus: "It looks *as if it were* all right," not "it looks *as if it was* all right."

She said it peevishly, as if the sun's descent *was* the last piece of carelessness on the part of a negligent universe.

Note.—". . . as if the sun's descent *were,*" etc., is the correct form. Application of the same rule.

Him for He

". . . if the shadows fell across her path or there came a knock at the door, she hoped that it was *him.*"

Note.—". . . she hoped that he was *he,*" is the correct form. THE CORRECT WORD, 184, 185, gives the following:

General Rule.—The noun or pronoun that follows the verb *to be* (*am, is, are, was, were, have been, has been, had been, shall be, will be,* etc.) is in the same case as the noun or pronoun that preceded the verb *be.*

Special Rule.—The pronouns *I, he, she, we, they* follow the verbs *am, is, was, were, have been, has been, had been, can be, could be, may be, might be, shall be, will be;* thus:

I am *he* (*she*).
It is not *I* (*he, she, we, they*).
That is not *she* (*he*).
We are not *they.*
Those are *they.*
These are *they.*

It is *I* (*he, she, we, they*).
He is not *I.*
You are not *he* (*I, she, we*).
They are not *we.*
Those are not *they.*
These are not *they.*

It was not *I* that spoke.
Is it *they* whom you mean?
I think that you will find that it was *she* who did it.

Caution.—When the pronoun follows the infinitive *to be,* caution is necessary, thus: in the sentence, "I supposed it to be him," *him,* and not *he,* is required, for the reason that *to be* is a verb in this sentence, and, hence, the pronoun that precedes the verb *to be* is in the objective case.

Rule.—The subject of the infinitive is in the objective case.

Note.—The infinitive when a verb is always preceded by a noun or a pronoun in the objective case.

They supposed it to be *me* (*her, him, us, them*).
I cannot imagine it to be *her* (*him, them*).
Can you imagine it to be *them?*
How could you suppose it to be *me?*
How could you suppose it to be *them?*

General Rule.—The noun or pronoun that follows the infinitive *to be* when the infinitive is not a verb, is in the nominative case.

Note that in the following sentences *to be* is not preceded by a noun or a pronoun:

It was supposed to be *I* who made the error.
It was supposed to be *she* who called.
It was thought to be *he* to whom the speaker referred.
I should like to be *he* (*she, they*).
I should not like to be *she.*
How should you like to be *I?*

General Rule.—A noun or pronoun after the verb *to be* in the gerundial construction (*being*) is in the nominative case.

I had no thought of its being *he.*
I had no thought of its being *she.*
He had no thought of its being *she.*
She had no thought of its being *I.*

From The White Monkey, by John Galsworthy

Concord of Infinitive With Principal Verb

. . . She waved a hand which held a catalogue with a gesture like the flirt of a bird's wing. "Opposite my gallery. She went into a house, or I should have spoken to her—*I'd like to have seen her* again."

Note.—. . . *"I'd have liked to see* her again," is the correct form. THE CORRECT WORD, page 204, gives the following:

(a) When the infinitive refers to a time either *coincident* with or after that of the principal verb, the *present infinitive* is used; thus:

In the following examples the time of the infinitive is either *coincident* with, or after that of the principal verb.

1. I mean *to write.*
   I intend *to go.*
   I am happy *to meet you.*
2. I meant *to write, not* I meant *to have written.*
   I intended *to go, not* I intended *to have gone.*
   I hoped *to see* her, *not* I hoped *to have seen* her.
   It was their duty to *tell* him, *not* it was their duty *to have* told him.

Note.—. . . Instead of saying, "I should have liked *to have gone,*" or "I should like *to have gone,*" one should say, "I should have liked *to go,*" for the liking or the desire to go would precede the *going.*

THE PERFECT INFINITIVE

(b) When the infinitive refers to a time *prior* to that of the principal verb, the perfect *infinitive is used;* thus:

I am happy *to have met* you.

Many verbs in the infinitive mode have a passive as well as an active voice.

I was glad *to be remembered.*

I am glad *to have been remembered.*

From So Big, by Edna Ferber

Loan and Lend

These (the books) were, of course, the result of Selina's mode of living, and were *loaned* her by kind-hearted landladies, chambermaids, and waitresses, all the way from California to New York.

Note.—"These were . . . and were *lent*," is the correct form, *loan* being incorrectly used as a verb except in money transactions, the latter usage long censured, having become finally established through persistent business employment. THE CORRECT WORD: HOW TO USE IT, p. 104, gives the following:

Lent and *lend*, not *loaned* and *loan*, are the only correct forms of the verb except when used in money transactions; as, "I *lent* (or will *lend*) him an umbrella;" "I *lent* (or *loaned* or *will lend* or *loan*) him the money."

Superfluous Use of Got

. . . "and what do you think I found out? Chicago's *got* the second largest Polish population in the world."

Note.—. . . "Chicago *has* the second largest," etc., is the correct form. THE CORRECT WORD, p. 73, gives the following:

Gotten can be used as well as *got* when not used to express obligation or necessity, as, "I have *got* (or *gotten*) to a place where I need more assistance."

In this connection, note that when either possession or obligation is to be expressed, *got* is always superfluous; thus: "I *have* my purse" (not "I have *got* my purse"); "I *have* to go" (not "I have *got* to go").

All Kind of Things

"How can you tell? All *kind* of things can happen."

Note.—"All *kinds* of things can happen," is the correct form. THE CORRECT WORD, p. 181, gives the following:

This and ***that*** are used with ***kind;*** ***these*** and ***those*** with ***kinds;*** as, "I like ***these kinds*** (not ***these kind***) of books," or "I like books of ***this*** or ***that kind.***"

While ***these*** or ***those kinds*** is frequently used when referring to only one kind, in strict usage, ***this*** or ***that kind*** should be employed, unless different kinds are meant. Thus; one properly says: "***This*** (or ***that***) ***kind*** of book" or "Books of ***this*** or ***that kind.***" For two or more kinds one says, "***These*** or ***those kinds*** of books." The same rule applies to ***sort*** and ***style.*** In connection with ***kind,*** note that when ***some*** and ***all*** are employed, the plural ***kinds*** is always required; as, "I like ***some*** (or ***all***) ***kinds*** of books," not "***some*** (or ***all***) ***kind*** of books."

Either Side for Each Side

The night was cool, but not cold. Overhead you saw the wide strip of sky between the brick buildings on *either* side of the street.

Note.—. . . "on *each* side of the street," is the correct form. THE CORRECT WORD, p. 56, gives the following:

Either is improperly used in the sense of *each* or *both.* Instead of saying, "Flowers grew on *either* side of the path," one should say, "Flowers grew on *each* side" or "on *both* sides of the path."

Note.—. . . "until the waves melted into *one another,*" is the correct form. See p. 233 of this text.

Incorrect Use of Past Tense

. . . At ten, by dint of fists, teeth, copper-toed boots, and temper, he *earned* the right to be called by his real name, Dirk De Jong.

Note.—"At ten by dint . . . he had earned," etc., is the correct form, the context showing time completed in the past. For complete exposition of the correct uses of tenses, see THE CORRECT WORD: HOW TO USE IT, pp. 78-80; 158-159; also p. 234 of this text-book.

MISCELLANEOUS

Errors From Authors

Oldest for Eldest

. . . Her relatives mismanaged their lives frightfully; even Phillip, her *oldest* nephew and her favorite.

NOTE.—. . . "*eldest* nephew" is the preferred form, *elder* and *eldest* being used of family relationships. THE CORRECT WORD, p. 56, gives the following:

Elder and *eldest* are used only of persons; *older* and *oldest* of both persons and things. Again, *elder* and *eldest* apply only to members of the same family [and to other family relationships] while *older* and *oldest* are not so restricted. One properly says: "John is the *elder* of the *two* brothers;" "Mary is the *eldest* of the *three* sisters;" "His *eldest* son attends college;" "My *elder* brother is not at home;" "Of the *two* pupils, John is the *older;*" "Mary is the *oldest* of the *three* friends;" "His is the *oldest* house in town." In comparisons followed by *than, older,* and not *elder,* is required even when applied to members of the same family; as, "John is *older than* his sister."

I Would for I Should

"I am afraid I *would* be a very poor guide," she said hurriedly.

NOTE.—. . . "I *should*" is the required form, *should* in the first person and *would* in the second and the third being used to express simple contingent future; as, "I *should* be," "You *would* be," "He *would be.*"

In connection with the use of *afraid* in the sense of *inclined to think,* note that its use is colloquial.

Proven for Proved

Rather desperately Gullian had turned to di-

plomacy as a profession that would occupy part of his time but still leave enough over for more personal dreams. Diplomacy had *proven* even more disappointing than Paris.

NOTE.—*Proved* is the required form, *proven* being improperly used except in legal documents and in Scots law [*not proven*]. THE CORRECT WORD, p. 144, gives the following:

Proved, not *proven,* is the correct wording except in the Scottish verdict, "not proven." Instead of saying, "This can be easily *proven;*" "They have *proven* him guilty," one properly says, "This can be easily *proved;*" "They have *proved* him guilty."

Not proven. In Scots law a verdict rendered by a jury in a criminal case where the evidence is insufficient to justify a conviction, yet strong enough to warrant a grave suspicion of guilt." In other words, *proved,* and not *proven,* conforms to the literary and the conversational employment of the language.

Incorrect Omission of Other

. . . Had he done so, Mr. Eyre undoubtedly would have replied that in all the world there was no passion that could be so self-conscious nationally as the passion for writing verse.

NOTE.—. . . "no *other* passion" is the correct form, *other* being required to exclude the thing compared from its class. THE CORRECT WORD, p. 9, gives the following:

All is required after a superlative; *any* followed by *other,* is required after a comparative; thus: we say, "This is the *finest* of *all;*" "This is *finer* than *any* other." *All* is required in order that the thing compared may be included in its class; *any* followed by *other* is required in the comparative form in order that the thing

compared may be excluded from its class. Such constructions, however, as "This is finer than any *that I have ever seen,*" may be sanctioned on the ground that the clause "that I have ever seen" sufficiently excludes the thing under consideration from the class to which it belongs, the meaning being that which I now see is finer than any *that I have previously seen.* Rule.—When a comparative is followed by *than,* the thing compared must always be excluded from the class of things with which it is compared, by the use of *other* or *some such word or words.*

Further correct examples are: "There is no *other* place like New York" [not *no place*]. "There is no *other* place so beautiful as this" [not *no place*].

In some comparisons, *else* is required instead of *other;* thus: "No one *else* is so kind as he;" "Nothing *else* is so desirable as this." "Nothing *else* ages like laziness."

When *but* is used, *else* must be omitted; thus: "It is not one *but him;*" "It is no one else *than* he."

He Would Have Liked to Have Taken for He Would Have Liked to Take

He would have liked *to have taken* his departure immediately after, had it not been necessary to say a few more sentences in order to avoid showing pique.

NOTE.—"He would have liked *to take,*" is the correct form, the present infinitive being required in this construction. THE CORRECT WORD, p. 204, gives the following:

Instead of saying, "I should have liked *to have gone,*" or "I should like *to have gone,*" one should say, "I should have liked *to go,*" for the liking or the desire to go would precede the *going.*

Equally as for Equally

His face, which otherwise might have been considered *equally as well-favored* as Philip's, was marred by a broken nose, a fracture of his early youth, which had crookedly knit.

Note.—"*Equally* well favored as Philip's," is the correct form, *as* having the same meaning as *equally*, and, hence, being superfluous. See THE CORRECT WORD—HOW TO USE IT, p. 59, *Equally As.*

Had Proven for Had Proved

He warmed to Connie; he was aware of a great sympathy between them; she was a fine girl and *had proven* herself a good friend to him, and would be a good friend all his life.

Note.—*Proved*, and not *proven*, is the correct form, *proven* being properly used only in the legal form, *"Not Proven."* See the same text, p. 141, *Proved* and *Proven.*

In So Far as for So Far As

Money had never mattered to him except *in so far* as it provided him with cash to squander upon his favorite of the moment.

Note.—*In* is superfluous in the wording "in so far as." See the same text, p. 91, *In so far as.*

Possessive Case before the Verbal Noun

There had been much talk of this toy *concern taking* over the management of *The Emporium*, a new department store, hitherto a failure as a commercial venture.

Note—. . . . "of this toy *concern's* taking," etc., is the correct form, the possessive case being required before the verbal (or gerund). See the same text, p. 138, *Possessive Case before the Gerund.*

Have, Has, and Had

This paper and also the "Daily News" have their buildings on school land; and they got leases at absurdly low rentals, the leases extending for ninety-nine years, with no provision for revaluation during the entire period.

Note.—. . . "and they had got leases," etc., is the required form, the simple past tense *got* being properly used only when the context indicates a specified time in the past, as, "they *got* these leases in the year ——." THE CORRECT WORD: HOW TO USE IT, pp. 78-80, gives the following exposition of the rules that govern tense constructions:

Use *have, has,* and *had* only with the participle, not with the past tense form; as: "I have *sung,*" "I have *drunk,*" not "I have *sang,*" "I have *drank.*" (Observe that the two a's are not to be used together.) The following sentences are illustrative:

Sang, Sung

I *sang* at a concert last evening.

I *have sung* in public several times.

He *had sung* twice before I arrived.

Sank, Sunk

The boat immediately *sank* to the bottom.

The boat *has sunk.*

The boat *had sunk* before I arrived.

I *have sunk* all the money that I intend to *sink* in this enterprise.

Shrank, Shrunk

My bathing-suit *shrank* the first time I wore it.

My bathing-suit *has not shrunk.* It might *have shrunk had* not my dressmaker *shrunk* the goods before making the suit.

When goods are *shrunk* before they are washed, they will not *shrink* much, if any, afterwards.

Sprang, Sprung

I *sprang* to her assistance, but some one else *had sprung* before me.

Has the boat *sprung* a leak?

Swam, Swum

I *swam* half way across the lake this morning.

If I *had swum* as long as you *swam* this morning I should be ill now.

He *has swum* across the river five times this summer; I *have swum* across only once.

Note.—The same rule obtains in the use of *began* and *begun.*

Ever for Have Ever

"He must be one of the most glorious men who *ever* lived.

Note.—. . . "who *have ever* lived," is the correct form. THE CORRECT WORD, 80, 81, gives the following:

Have Ever

The auxiliary *have* is required in such constructions as, "This is the most interesting book that I *have* ever read," as it includes all time up to the present, while the past tense is used to indicate, more especially, a specified time in the past; as, "I read the book yesterday." Thus:

Past Tense
(A specific time in the past.)

I *saw* him yesterday.
I *saw* him on Monday.
I *bought* the hat when in New York.
I *bought* the trunk in Paris.
I *received* your letter yesterday.

Present-Perfect Tense
(Time reaches to the present.)

I *have* just *seen* him.
I *have* never *seen* him.
This is the best hat that I *have ever bought.*
I *have* just *received* your letter.

Further Illustrations

He is one of the finest men that I *have ever known.* (Not "that I *ever knew.*")

She is one of the prettiest girls that I *have ever seen.* (Not "that I *ever saw.*")

This is one of the most interesting books that I *have ever read.* (Not "that I *ever read.*")

It was one of the saddest sights that I *have ever seen.* (Not "that I *ever saw.*")

Have you *ever* met him? (Not "*Did* you *ever meet* him?"

Have you *ever* seen him. (Not "*Did* you *ever see* him?")

Have you *ever* read it? (Not "*Did* you *ever read* it?")

I *have never met* him. (Not "I *never met* him.")

I *have never seen* him. (Not "I *never saw* him.")

I *have never read* it. (Not "I *never read* it.")

Do not use *ever* or *never* with the simple past tense unless a period of time is covered. Thus, while one cannot properly say, "Did you ever see him?" one may say, "Did you ever see him while in Paris?"

Ever and *never,* meaning *at any time, at no time,* may be used with either the past, the present or the future tense when a *period* of time is indicated, as, *"Did* you *ever see* Bernhardt while in Paris?" *"Do* you *ever meet* him on the street?" *"Shall* you *ever go* abroad?" "I *never saw* Bernhardt while in Paris, but I have seen her since." "I *never meet* him on the street, but I often see him at his home." "I *shall never* go abroad." Such expressions as, "I *never said* any such thing" are colloquial, *never* being incorrectly used as an emphatic *not.*

The affair created a tremendous scandal; and during the administration of Mayor Dunne, there were some school-board members not under Big Business control, and these attempted to have the leases declared invalid; whereupon the "Tribune" and the "News" started a crusade of slander against the school board and against Mayor Dunne who *appointed* the school board.

Note—. . . "against Mayor Dunne, who *had appointed* the school board" is the required form, the appointment having taken place prior to the time indicated by the verb *started,* in the principal clause.

Concord of Auxiliary and Verb

"But even your methods are based on ours—prayer and the confessional; and if you develop anything new, we shall welcome it. We shall gather it in, as we always *have.*"

NOTE.—. . . "as we always have *done,*" is the required form. THE CORRECT WORD, p. 203, gives the following rules governing constructions of this kind:

The rule that governs the concord of auxiliary and principal verbs is as follows: When two or more auxiliary verbs are used with reference to one principal verb, the auxiliaries and the principal verb must be in concord; thus:

I *have been,* and I *shall* always *be,* delighted to see you whenever you come.

If the auxiliary and the principal verb cannot agree, a second principal verb must be introduced; thus: "I *have regretted,* and I *shall* always *regret* that I did not go abroad with you;" not "*I have* and *shall* always regret that I did not go abroad with you."

Sometimes the principal verb (understood) is incorrectly made to refer to an infinitive with which it is not in accord; thus: "I advise others *to take* the same course that I *have taken;*" not "I advise others *to take* the same course that I *have.*"

In the following there is a lack of concord of tenses in the incorrect form: "I think that he *has seen* him, and did what I requested him to do." This should be, "I think that he *has seen him,* and *has done* what I requested him to do," or "I think that he *has seen* him and *that he did* what I requested him to do."

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Evanston, Illinois

Y0-EJN-976